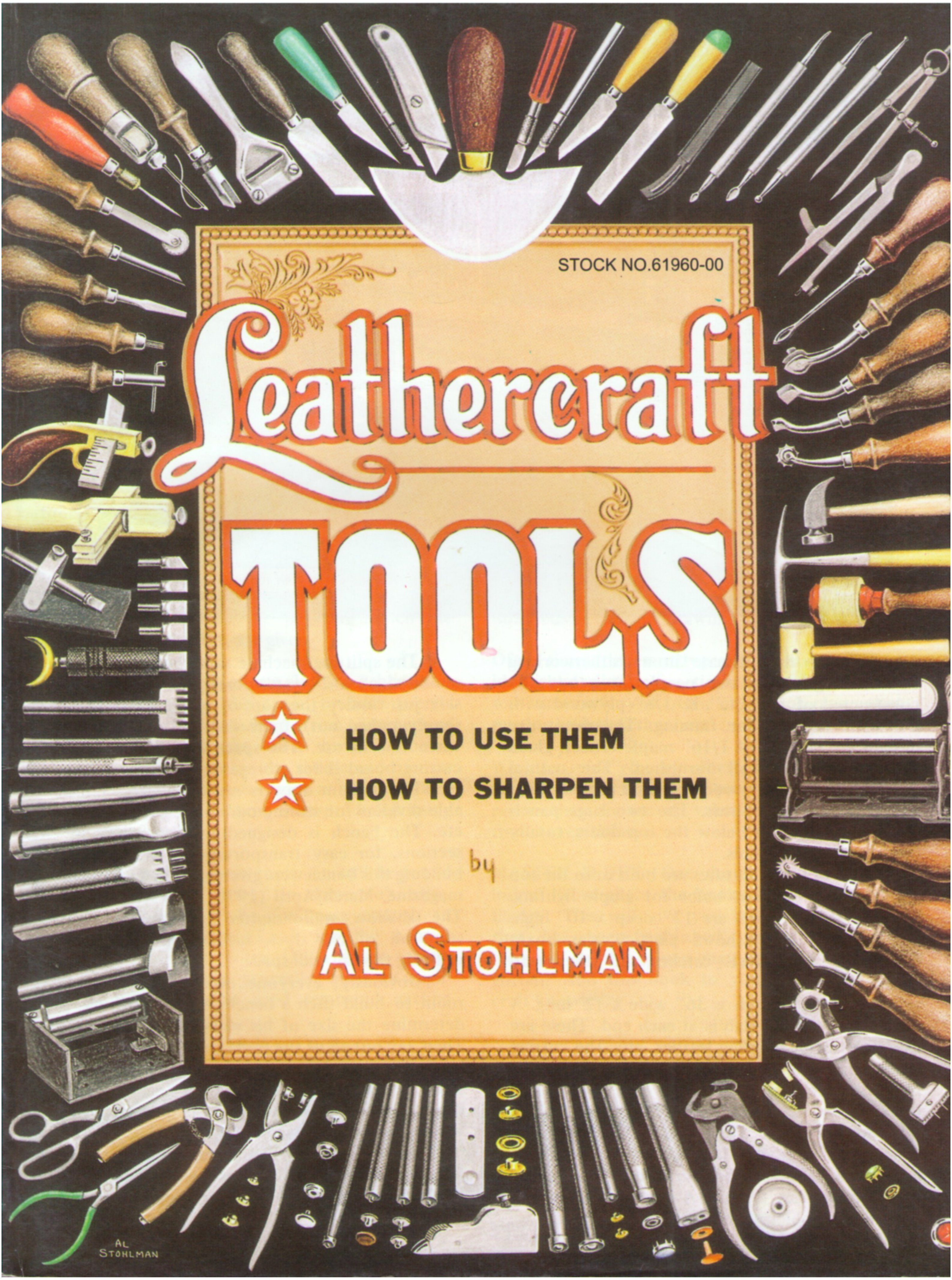

AL
STOHLMAN

STOCK NO.61960-00

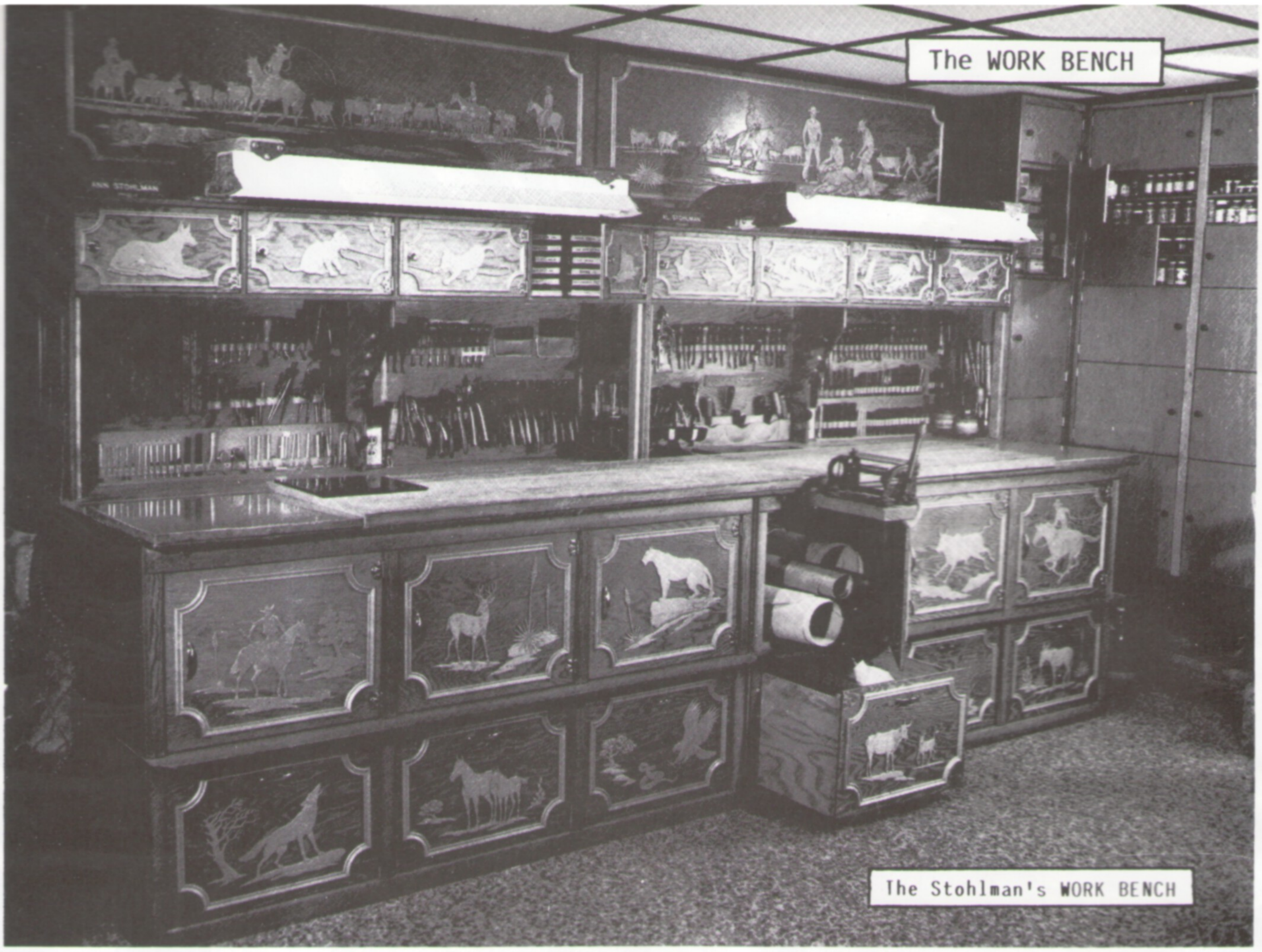
Leathercraft TOOLS

★ HOW TO USE THEM

★ HOW TO SHARPEN THEM

by

AL STOHLMAN



The WORK BENCH

The Stohlman's WORK BENCH

This is the ultimate in a leatherworking bench, designed for two people. It is basically constructed of 5/8", ½", & 3/8" plywood with 2" x 3" lumber for framing. The decorative designs are cut out of 1/16" maple veneer, glued to plywood, and all varnished. The natural darkening of the plywood creates a cameo effect with the veneer cut-outs. The two large panels above the bench fit below the top doors, totally covering all of the tools.

Two 48" light fixtures are built onto the top with twin fluorescent bulbs for ample lighting. The top storage units are 12" deep x 10" high. The opened door shows plastic cigar boxes containing snaps, rivets, catches, and other small items.

The lower bench is 36" wide x 12' long. A 20" x 20" marble slab is at each end. These are used for skiving, folding leather, etc. The cutting board (and working surface) in the middle is a piece of white pine 24" wide x 8' 8" long x 1½" thick. All of the hand tools are on the back and side support areas. This area is 20" high. The bench surface is 40" high from the floor. The height should vary to fit your stature. The proper height minimizes fatigue. A bench too low will cause back problems with long hours of work.

The splitting machine (attached to bench) is mounted on a 2" x 6" board that inserts into a slot just under the top of the bench. This is simply pulled out of the slot and stored below, when not in use. The space directly below the cutting board is for storage of leathers, patterns, etc. The bottom drawers are fitted with removable dividers for storing odds and ends of leather, etc. The bench is designed to come apart in 4 sections, for easy transportation. The plans for building this bench were given in "The Craftsman" magazine, March/April (1970) Vol. XIV, No. 3. The shallow wall-mounted shelves (at right) store all of our dyes, brushes, thinners, etc., utilizing the full wall space.

Obviously, everyone does not have ample room to build such a bench. Each person has to determine the size of his working area available. Then, lay out all of the tools and try to determine how they can be arranged to best utilize the space. It is hoped the photo of our bench, and the suggestions on page 2 will be of help in setting up your own leatherworking shop.

Our leather carving and stamping bench is a separate unit. Complete plans were given in "The Craftsman" magazine, November/December (1969) Vol. XIV, No. 1.

FOREWORD

Much information on the use of leatherworking tools has already been published in a variety of books and magazines. With this book, we have made an effort to get all of this information under one cover for easy and quick reference. We have also expanded information with more detailed instructions and illustrations than ever before.

All of the tools have their place in the formation and production of leather-made projects. Many of the tools can be used to perform a variety of tasks, other than that for which they were originally intended. These will be illustrated where applicable. We also show the "do's and don'ts" of using many of the tools.

SHARP TOOLS: Special attention is given to the sharpening of all of the tools (razor blade tools excepted). A dull knife is more apt to ruin a project or cut one's self than a sharp one! Dull punches and gouges are a frustration to use, as well as performing improperly. SHARPENING instructions are given with each tool, or refer you to the page on which the sharpening instructions are given.

Throughout these pages we also show how you can make many of the tools, or have friends assist in their manufacture from inexpensive materials. Some of the tools shown. . .being of early manufacture for the saddle and harness trade. . .may no longer be made as most saddlery and harness items are now mass-produced using modern machinery.

However, many of these tools can still be found in out-of-the-way places: in someone's attic, barn, etc. You may be fortunate enough to obtain some of them. Look for the names: Gomph, W. Rose, McMillen, Osborne and others. The older tools were generally made of high-quality materials, with good tempered cutting edges.

In the modern world of mass-production some quality may be sacrificed for quantity and/or price competition. If you have a knife that will not hold a sharp edge, or a punch that continually crumples at the cutting edge, about the only recourse you have is to return it to the place of purchase and request a replacement. Be sure, of course, that you are using the tool properly.

DRAWINGS versus PHOTOGRAPHS: You will notice there are very few photo illustrations of step-by-step instructions in this book. It is my feeling that the drawings graphically explain the steps in greater detail. Photographs often leave shadowed and indistinct areas, unless heavily retouched.

The DRAWINGS can be exaggerated to bring attention to important points, as well as incorporating several steps into one illustration. It would be simpler and faster to use photographs. However, it is our intention to give you the finest, most comprehensive instructions possible with a minimum of printed copy. Hence, the hundreds of detailed drawings and illustrations.

Often times, different types of tools will perform identical or similar functions. In this case we will sometimes refer you to the other tool, rather than repeat the instructions over and over again.

We also refer you to other publications where specific instructions have previously been given, rather than to use up valuable space with continuous repitition.

MASTER INDEX: One should make a "master index" from all of the books in his leathercraft library. This will give you instant access to all that has been published, and refresh your memory on things you may have read and forgotten. Add this book to your list of leathercraft knowledge.

Al Stohlman

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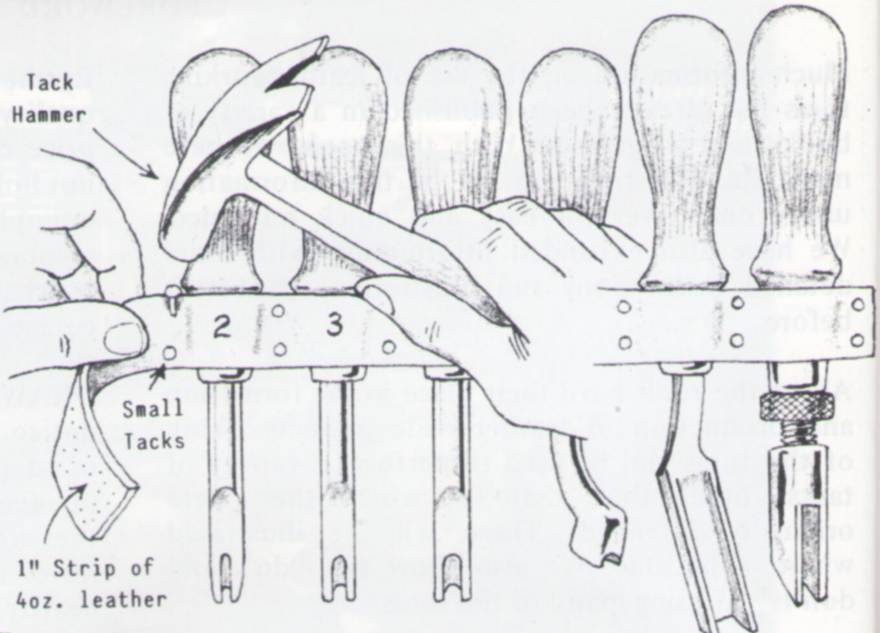
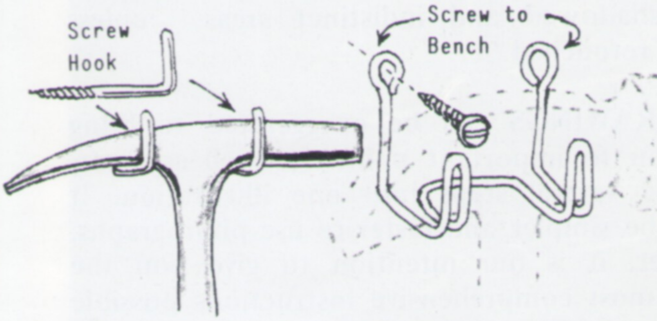
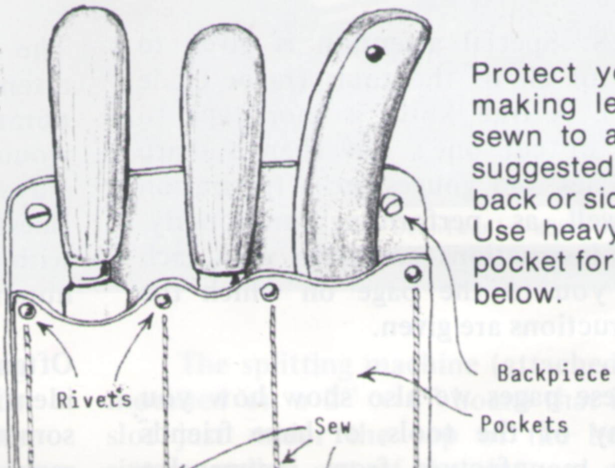
ARRANGEMENT and CARE of the TOOLS

Some suggestions for setting up the tools are offered on this page. For hand tools, as at right, pre-plan the location of your tools. Tack one end of the leather strip to backboard of your bench. Fold it around the tool and tack down. Hold next tool in place, fold leather over it and tack down. Continue this procedure until you have completed. Mark "size" numbers on loops holding the tools, for quick identification and constant replacement.

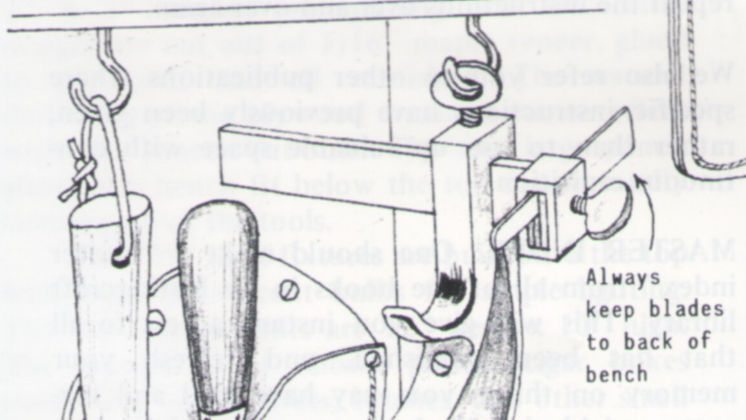

Tack Hammer
2
3
Small Tacks
1" Strip of 4oz. leather


Screw Hook
Screw to Bench

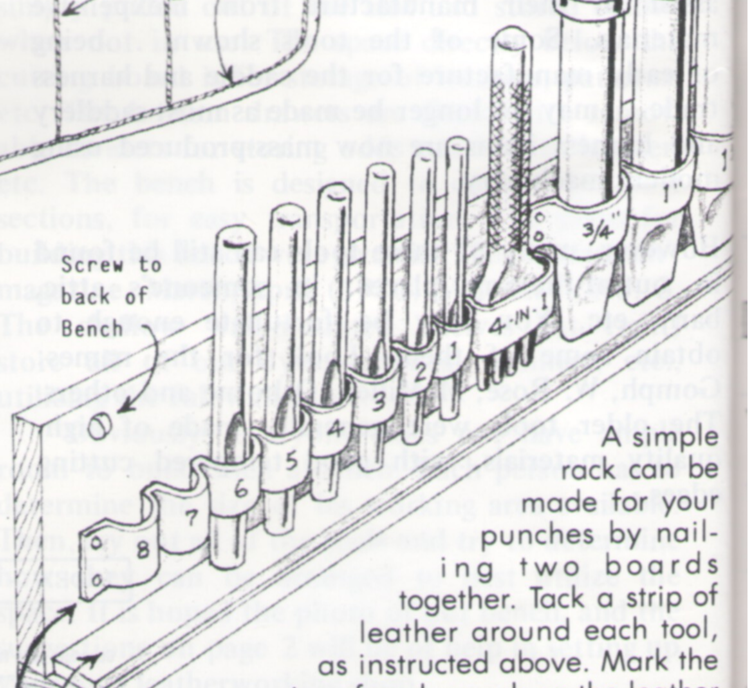
Hang hammers to back of bench as suggested. Make a bracket from wire or coat hanger for the cobbler's hammer. Screw it to the back of the bench or other handy place.


Rivets
Sew
Backpiece
Pockets

Protect your knives by making leather pockets sewn to a backpiece as suggested (left). Screw to back or side of the bench. Use heavy leathers. See pocket for the Head Knife below.


Always keep blades to back of bench
HEAD KNIFE

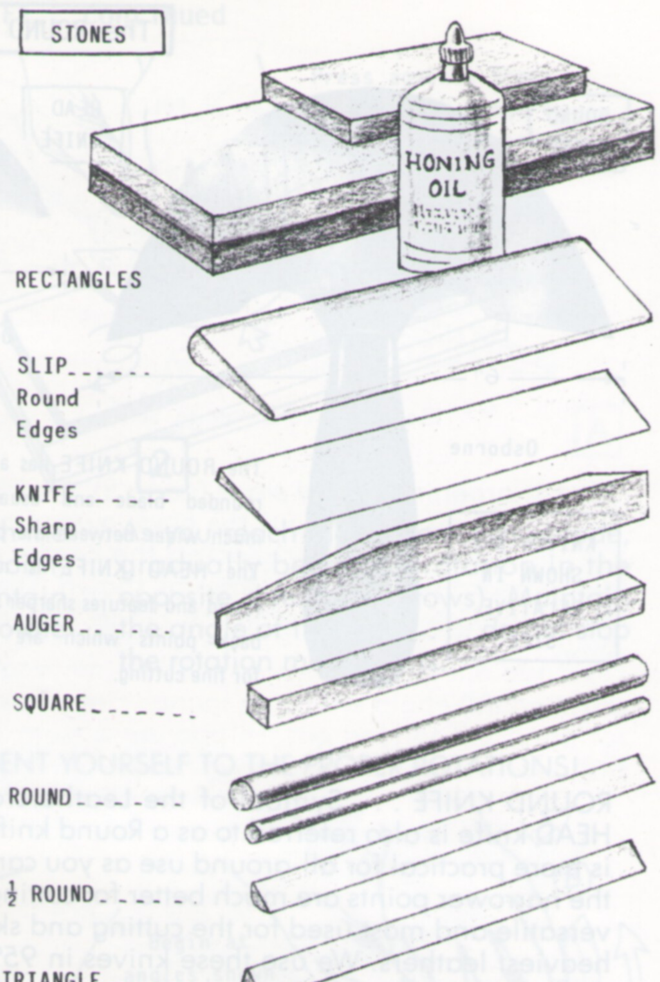
Other tools can be hung from hooks under top or back of bench, or under storage areas. A leather pocket should be made for the Head Knife and screwed to the back of the bench; well protected.


Screw to back of Bench
1"
3/4"
4-IN-1
1
2
3
4
5
6
7
8
Leather Strips

A simple rack can be made for your punches by nailing two boards together. Tack a strip of leather around each tool, as instructed above. Mark the size of each punch on the leather strip. The bottom board protects the cutting edges. Glue leather strip to bottom board.

TOOLS for SHARPENING

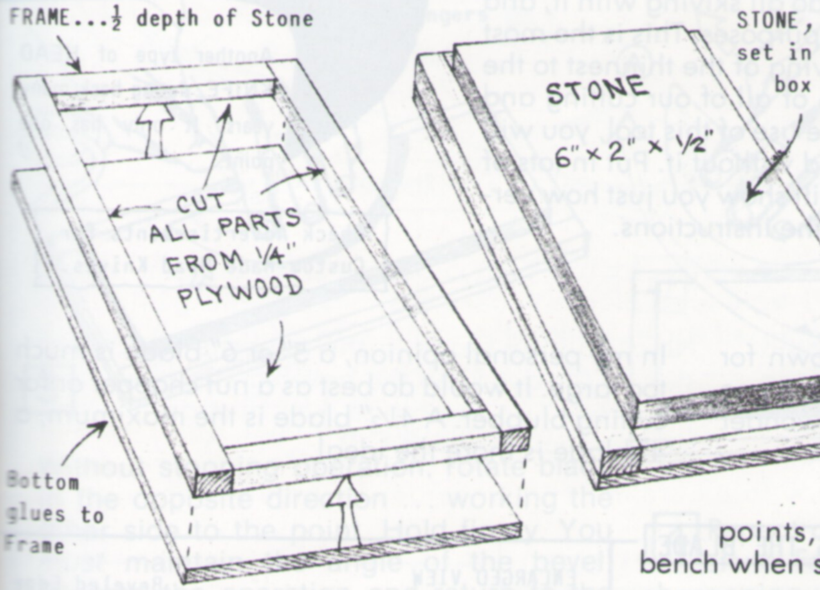
Sharpening Stones come in a wide variety of sizes, shapes, materials, and grit surfaces of coarse, medium, and fine. Water stones, as the name implies, must use water for lubrication. Oil stones should be used with the honing oils. For the hard Arkansas stones, light mineral oil is suggested to keep metal particles from glazing the stone.

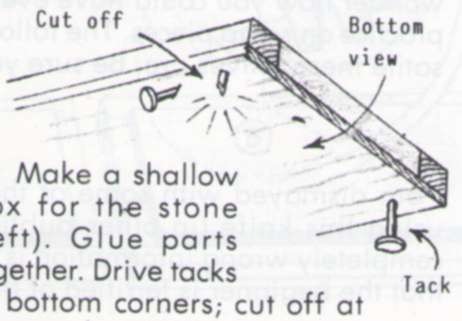

STONES
HONING OIL
RECTANGLES
SLIP Round Edges
KNIFE Sharp Edges
AUGER
SQUARE
ROUND
½ ROUND
TRIANGLE

OIL STONES: Arkansas (hard & soft). India (aluminum oxide) and Crystolon (silicon carbide) are both man-made stones. Crystolon; for fast cutting. India Auger; for getting in small areas. Neoprene Abrasives (extra fine; good for stropping). Carborundum; very fast cutting.

SHAPED STONES: Slip, knife, square, round, triangle, etc., are available for both water and oil lubrication. Since most tools do not come fully sharpened, you usually begin shaping with the coarse or medium grit and finish sharpening with the fine grit . . . then strop.

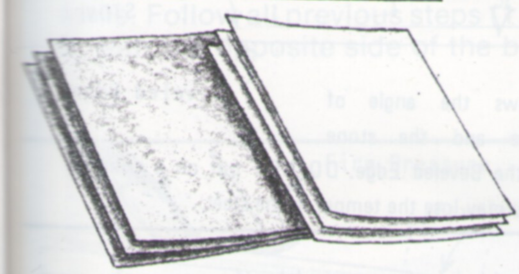
OTHER SHARPENING AIDS ARE SHOWN BELOW:


FRAME...½ depth of Stone
CUT ALL PARTS FROM ¼" PLYWOOD
Bottom glues to Frame
STONE 6" × 2" × ½"
STONE, set in box


Cut off
Bottom view
Tack

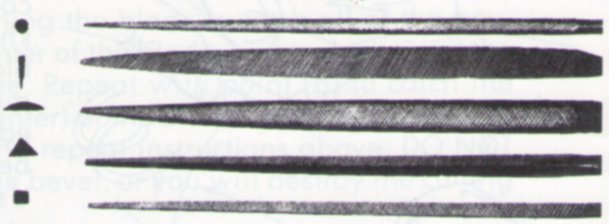
Make a shallow box for the stone (left). Glue parts together. Drive tacks in bottom corners; cut off at an angle to leave sharp points, ⅛" long. This holds the box firmly on bench when sharpening tools.

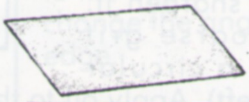
EMERY CLOTH **CROCUS CLOTH**



The materials at left come in extra-fine grits. Their uses are shown with the sharpening instructions on pages 91 through 95.

JEWELER'S FILES

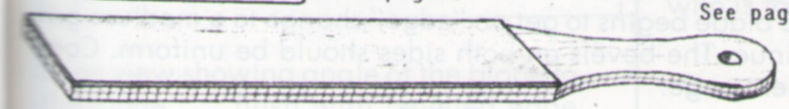




STROPPING CARD See page 23

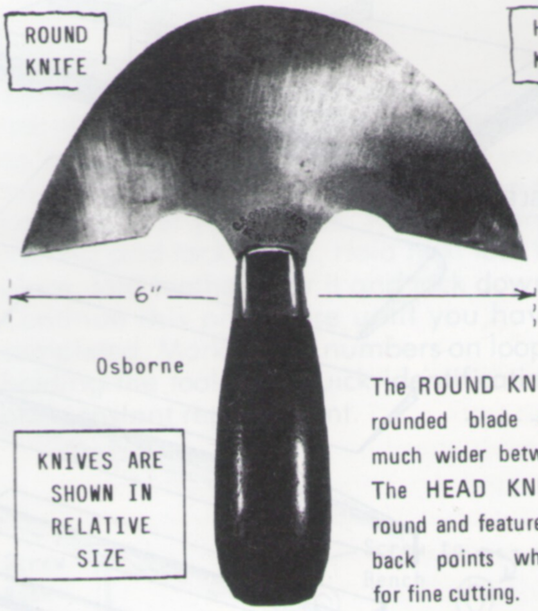
An assortment of small jeweler's files are useful aids in sharpening small tube punches, edgers, etc. (See specific tool.)

STROPPING BOARD - See page 6



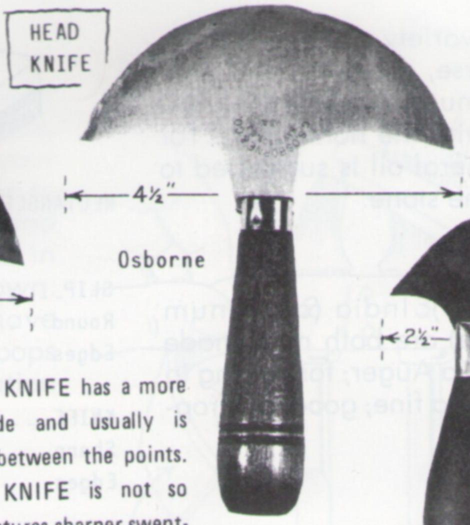
HOW TO SHARPEN TOOLS IS SHOWN ON EACH TOOL PAGE, OR A REFERENCE PAGE WILL BE GIVEN.

The ROUND KNIFE and the HEAD KNIFE

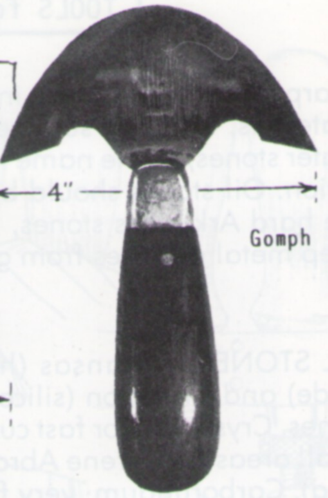


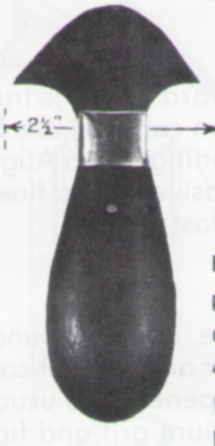
KNIVES ARE SHOWN IN RELATIVE SIZE

The ROUND KNIFE has a more rounded blade and usually is much wider between the points. The HEAD KNIFE is not so round and features sharper swept-back points which are better for fine cutting.

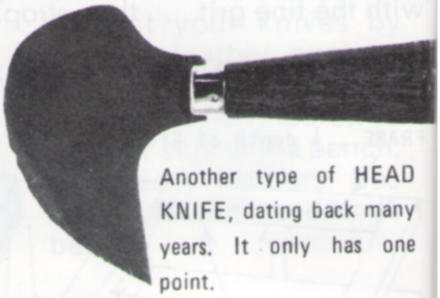


HEAD KNIFE





HEAD KNIFE at left is one of my personal ones, showing the years of service. It was originally over 4" from point to point. It is an old Osborne, with high quality steel blade.



Another type of HEAD KNIFE, dating back many years. It only has one point.

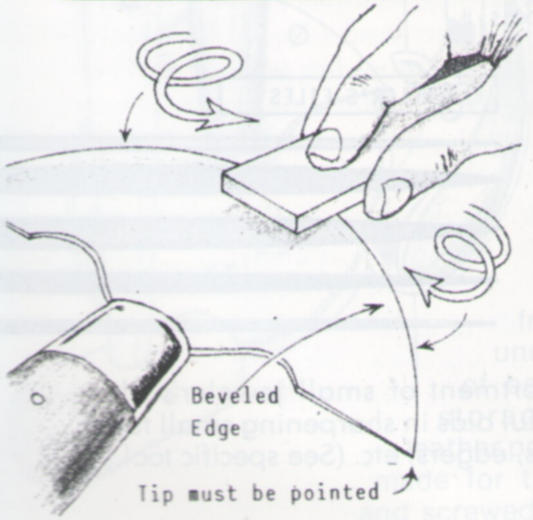
Check Advertisements for Custom-Made Head Knives.

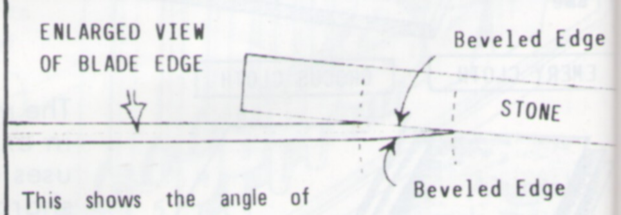
ROUND KNIFE . . . Symbol of the Leathercraft Trade! Oftentimes, the HEAD knife is also referred to as a Round knife. Actually, the Head knife is more practical for all-around use as you can do all skiving with it, and the narrower points are much better for cutting purposes. This is the most versatile and most used for the cutting and skiving of the thinnest to the heaviest leathers. We use these knives in 95% of all of our cutting and skiving operations. Once you have mastered the use of this tool, you will wonder how you could have ever leathercrafted without it. Put in lots of practice on scrap pieces. The following pages will show you just how versatile these knives are. Be sure you read all of the instructions.

I am dismayed with some of the methods shown for using this knife (in other publications) where some completely wrong information is given! It is no wonder that the beginner is terrified of this tool!

In my personal opinion, a 5" or 6" blade is much too large. It would do best as a nut chopper or for cutting blubber. A 4½" blade is the maximum; a 4" blade is more the ideal.

SHARPENING THE BLADE

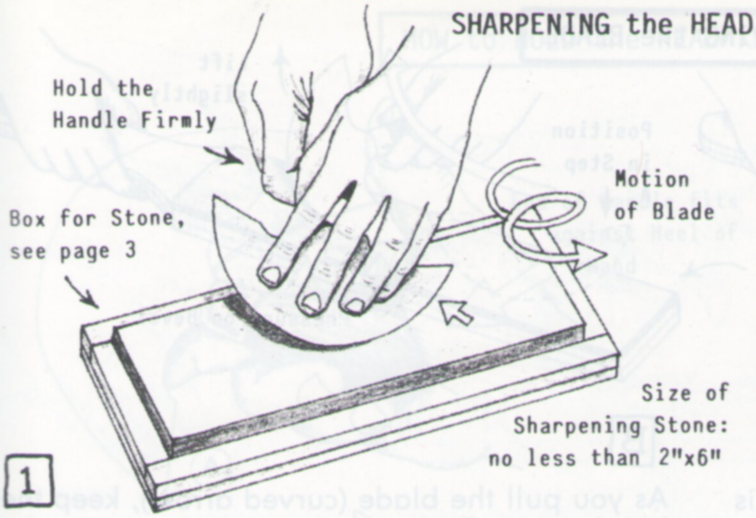


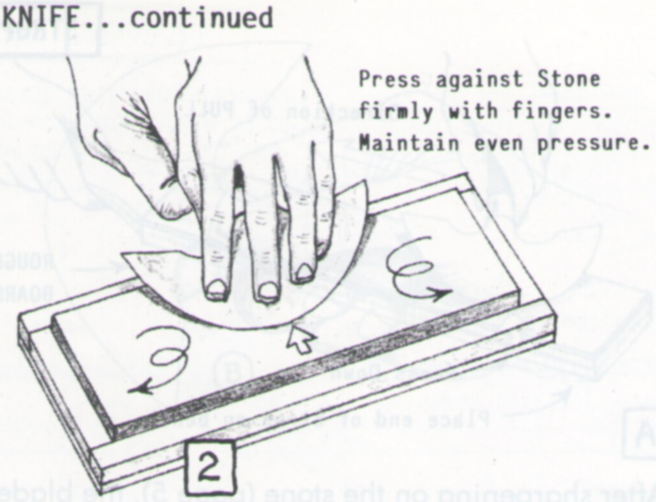


This shows the angle of the blade and the stone to form the Beveled Edge. DO NOT put on a grinding wheel, you may lose the temper in the steel.

Most knives do not come completely sharpened! If the blade is *very* dull you must form a beveled edge before you can begin to sharpen it. Use a coarse grit stone in a circular motion (left). Apply oil to the stone. Hold stone and knife securely and work around the perimeter until the blade takes shape. Work on both sides. When the blade begins to get an "edge," change to a medium grit stone and continue. The bevels on both sides should be uniform. Continued on the next page.

SHARPENING the HEAD KNIFE...continued

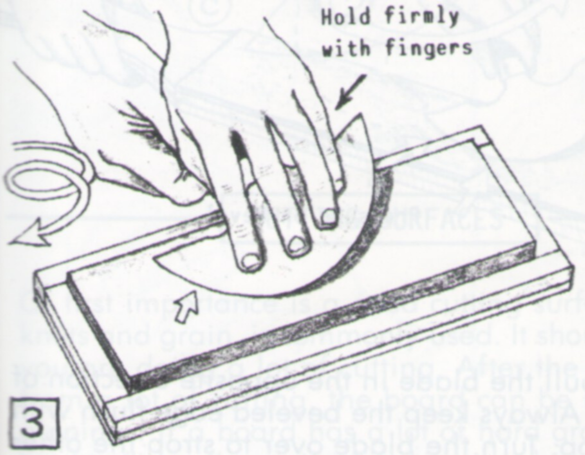

Hold the Handle Firmly
Box for Stone, see page 3
Motion of Blade
Size of Sharpening Stone: no less than 2"x6"
1

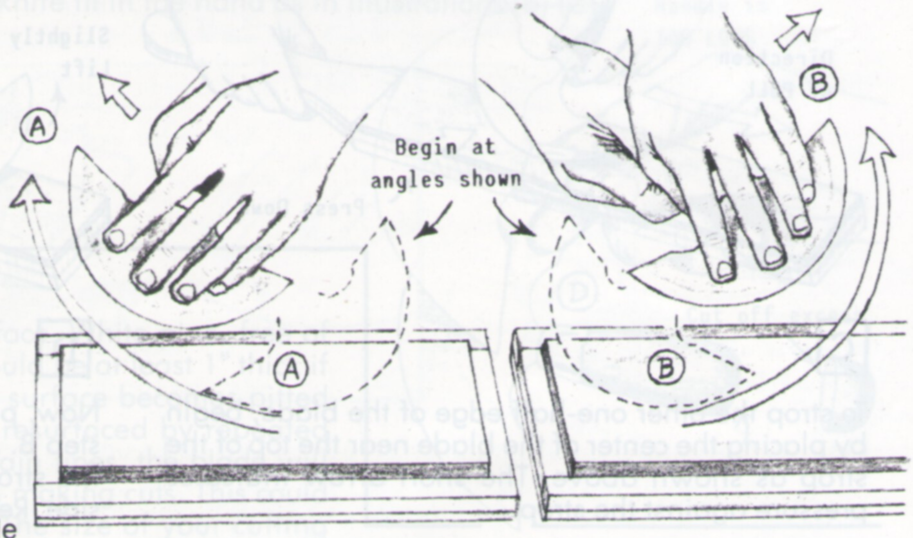

Press against Stone firmly with fingers. Maintain even pressure.
2

Put oil on stone; hold blade as shown. Place on the stone with the beveled edge flush. Begin sharpening one side, at the point, using a circular motion. Hold the blade down firmly, maintain angle of bevel. This will take some practice. Gradually rotate blade following the contour, towards the center of the blade.

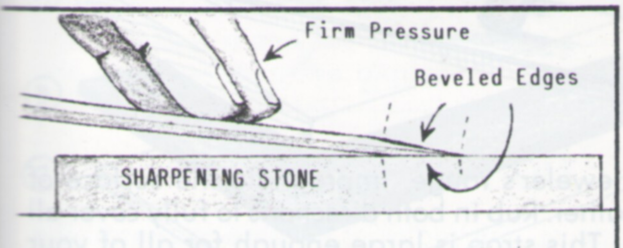
As you reach the center of the blade, gradually begin the rotation in the opposite direction (arrows). Maintain the angle of the bevel . . . do not stop the rotation movements.

NOTE: IF NECESSARY, TURN PAGE UPSIDE DOWN TO ORIENT YOURSELF TO THE PROPER ROTATIONS!


Hold firmly with fingers
3


A
Begin at angles shown
B
A
B

Without stopping operation, rotate blade in the opposite direction . . . working the other side to the point. Hold firmly. You *must* maintain the angle of the bevel. Reverse the operation and return to the beginning side (step 1) sharpening all the while. Follow all previous steps (1 through 3) with the opposite side of the blade.

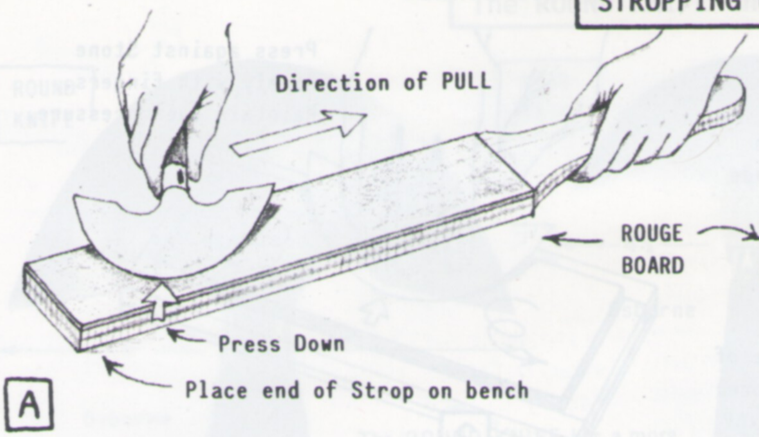

Firm Pressure
Beveled Edges
SHARPENING STONE

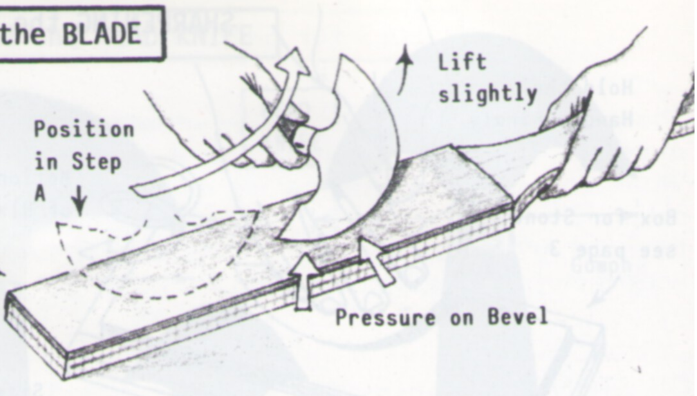
Edge view showing angle of the blade to the stone . . . flush with beveled edge around the perimeter.

4 Repeat all sharpening operations now with a fine grit stone. Feel the edge for any burrs or dull spots. Continue sharpening until you have a sharp edge. Now, beginning with point (A) on the stone . . . and the beveled edge flush with the stone . . . pull the blade over the stone with one sweeping motion, turning the blade to catch all of the beveled edge up to the center of the blade . . . at which point the blade leaves the stone. Repeat with point (B) to catch the opposite edge (from center) of the blade. Turn the blade over to the opposite side and repeat instructions above. DO NOT change the angle of the bevel, or you will destroy the cutting edge.

This requires a lot of practice. If you are unskilled, a friend who is familiar with sharpening tools may be of help.

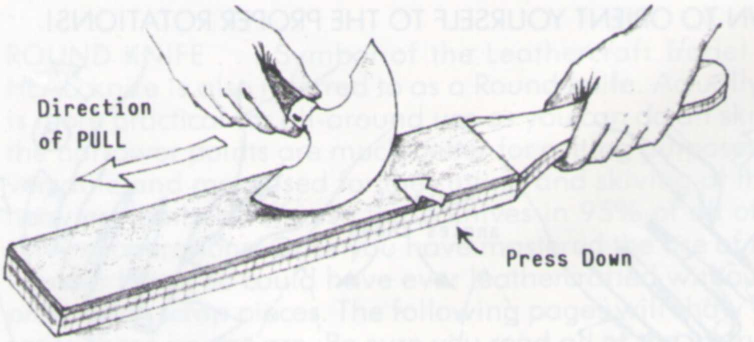
STROPPING the BLADE

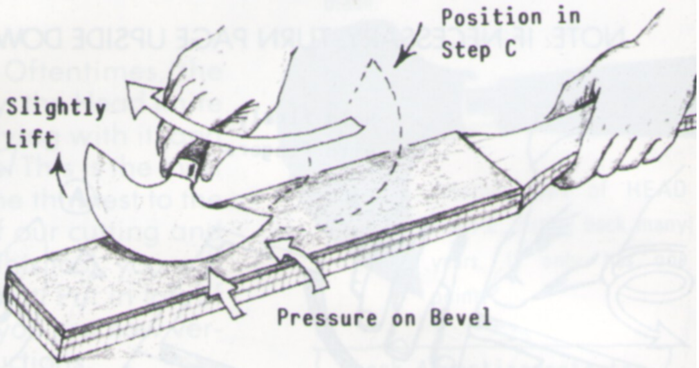

Direction of PULL
ROUGE
BOARD
Press Down
Place end of Strop on bench
A


Lift
slightly
Position
in Step
A
Pressure on Bevel
B

After sharpening on the stone (page 5), the blade is ready to strop. *Always pull the blade away* from the cutting edge. Begin by placing the center of the blade near the end of the strop as shown. The short arrow indicates pressure on the blade, against the strop.

As you pull the blade (curved arrow), keep the beveled edge flush with the strop. Continuing the pull, turn your wrist so the remainder of the blade, to the point, is stropped. Be sure to keep the beveled edge (along the perimeter) flush with the strop.

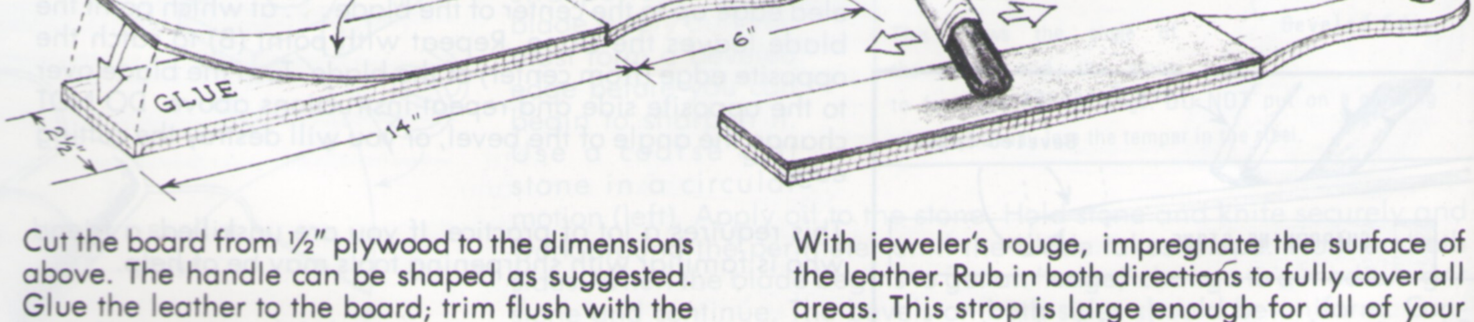

Direction
of PULL
Press Down
C


Position in
Step C
Slightly
Lift
Pressure on Bevel
D

To strop the other one-half edge of the blade, begin by placing the center of the blade near the top of the strop as shown above. The short arrow indicates pressure against the strop.

Now, pull the blade in the opposite direction of step B. Always keep the beveled edge flush with the strop. Turn the blade over to strop the other side. Repeat steps A-B-C-D.

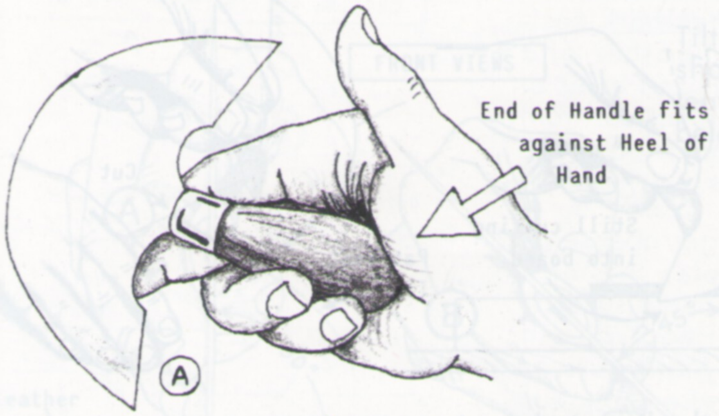
MAKING A ROUGE (STROP) BOARD

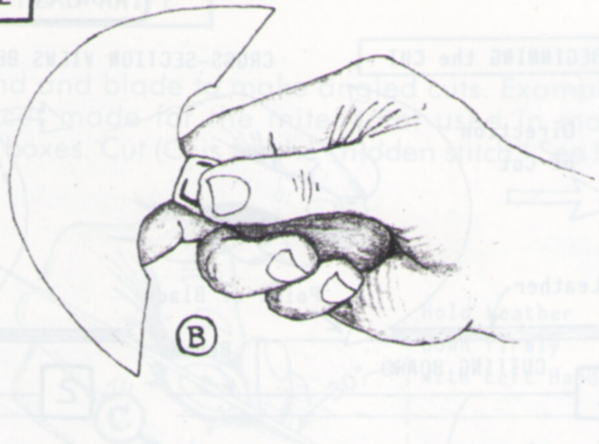

3/4oz. FIRM Leather
Grain Side up
Plywood
GLUE
2½"
14"
6"
JEWELER'S ROUGE (Red or White)

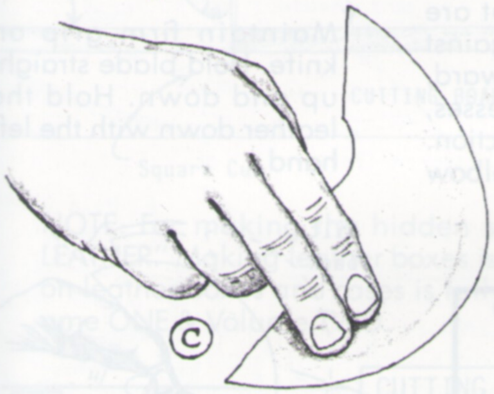
Cut the board from ½" plywood to the dimensions above. The handle can be shaped as suggested. Glue the leather to the board; trim flush with the edges.

With jeweler's rouge, impregnate the surface of the leather. Rub in both directions to fully cover all areas. This strop is large enough for all of your tools.

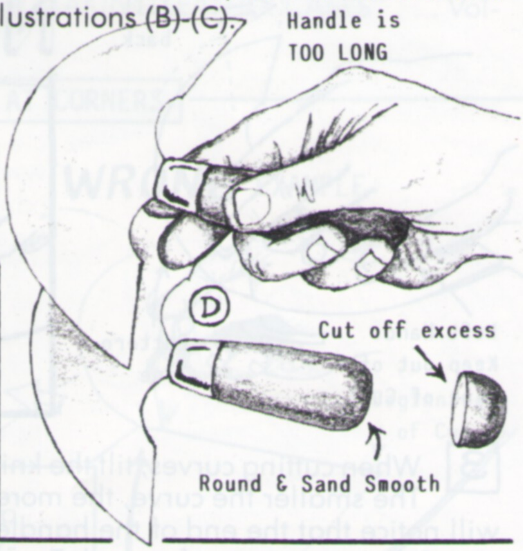
HOW to HOLD the HEAD KNIFE


End of Handle fits against Heel of Hand
A





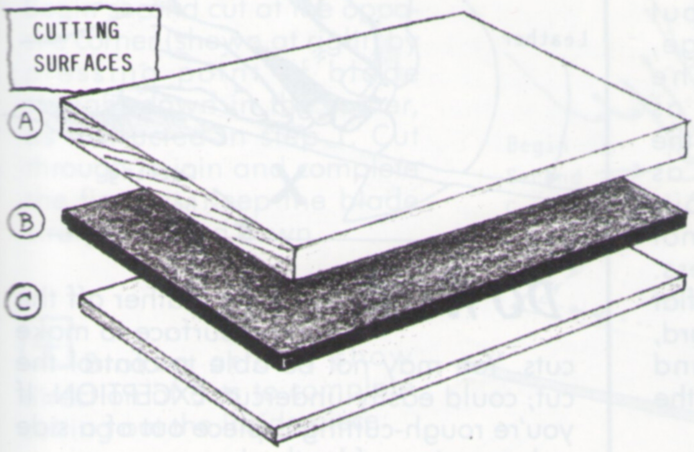
(A) Place the knife in the hand. The handle should fit into the heel of the hand. (B) Index and 2nd fingers rest on the blade. Thumb, 3rd and 4th fingers grasp the handle. Outside view (C) shows index and 2nd fingers pressing against blade for rigid control. This is the cutting position; knife is ready to use. If the handle is too long, the 1st two fingers cannot reach the blade (below). The end of the handle must press against the heel of the hand for maximum cutting control. Cut off the end, so the handle and knife fit in the hand as in illustrations (B)-(C).



CUTTING SURFACES

Of first importance is a good cutting surface. White pine, free of knots and grain, is commonly used. It should be at least 1" thick if you are doing a lot of cutting. After the surface becomes pitted from a lot of cutting, the board can be resurfaced by repeated planings. If a board has a lot of hard grain lines, the blade will tend to "jump" over the hard grain when making cuts. This could cause some loss of control of the knife. The size of your cutting board is determined, of course, by the limitations of your work area.

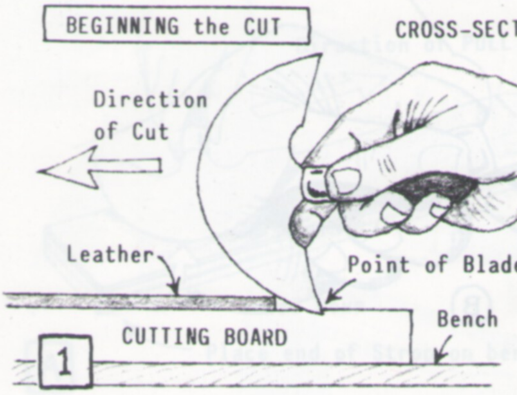
CODE TO CUTTING SURFACES:
(A) White Pine
(B) Tandy Poundo Board
(C) Vinyl Plastic

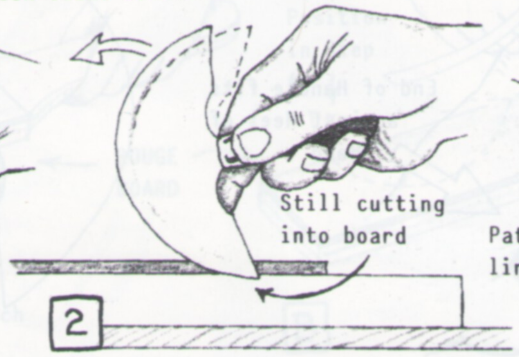


NOTE:
It is important, when cutting leather, to make the cut completely through the leather for the duration of the cut, if possible, regardless of the knife you are using. If you have to go over previous cuts, you may have an uneven or an undercut edge.

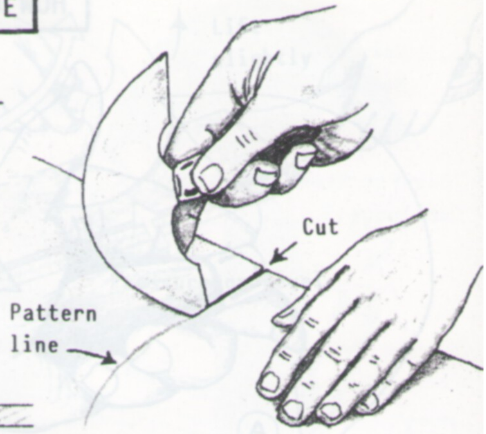
The cutting surface should be anchored firmly to the bench. The pine (A) can be fastened by screws from underneath the bench. (B), (C), can be taped or lightly glued down. You do not want any metal interfering with the cutting edge of the blade.

HOW to CUT with the HEAD KNIFE

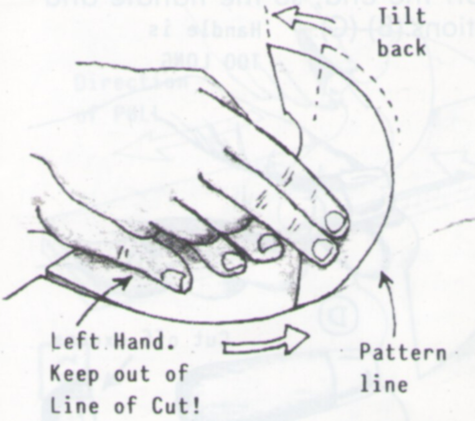

BEGINNING the CUT
CROSS-SECTION VIEWS BELOW
Direction of Cut
Leather
Point of Blade
Bench
CUTTING BOARD
1

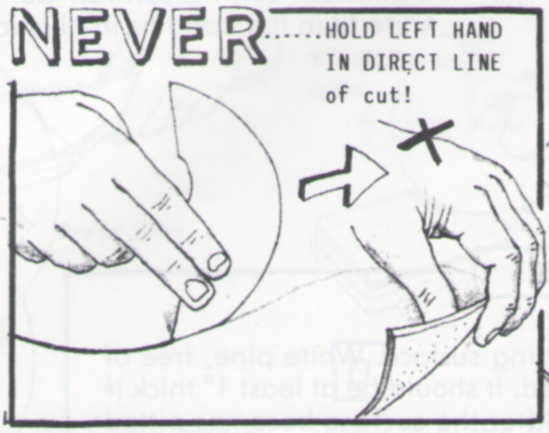

Still cutting into board
2

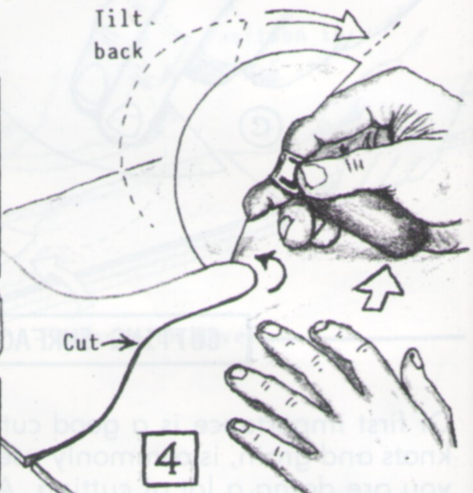
Place the leather on the cutting surface. Be sure the lines to be cut are clearly marked on the leather. (1) Begin the cut by placing blade against the leather and forcing point into the cutting board. Push the knife forward, cutting through leather and slightly into board. (2) As the cut progresses, slightly roll blade forward to give the cutting edge more of a slicing action. Continue straight cuts in this position. Push with forearm rigid; keep elbow in against body.


Cut
Pattern line

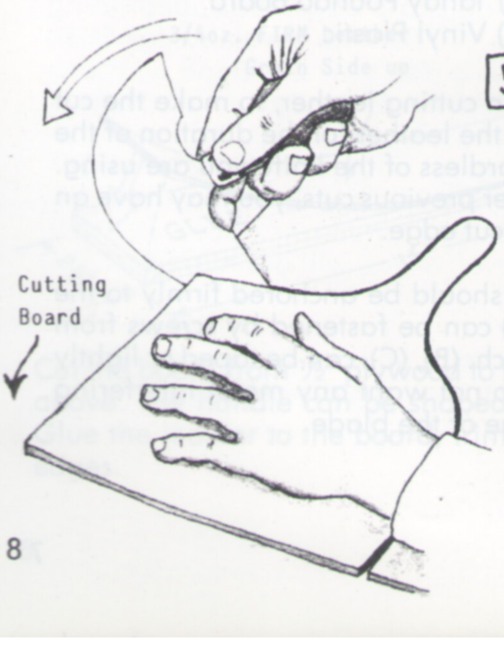
Maintain firm grip on knife. Hold blade straight up and down. Hold the leather down with the left hand.


Tilt back
Left Hand. Keep out of Line of Cut!
Pattern line

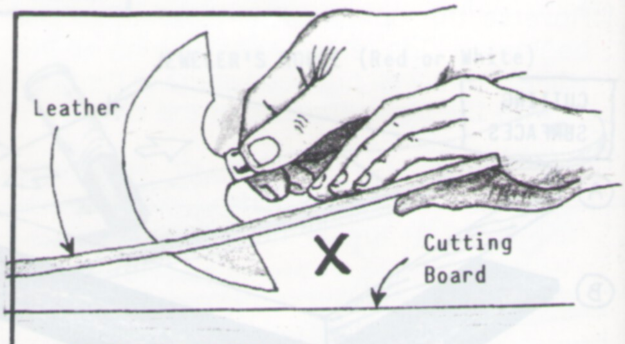

NEVER.....HOLD LEFT HAND IN DIRECT LINE of cut!


Tilt back
Cut
4

3 When cutting curves, tilt the knife back in a more upright position as in step 1, and above. The smaller the curve, the more the knife should be tilted back . . . as in step 4 (right). Here you will notice that the end of the handle can actually touch the leather for very tight turns (small arrow). Fingers 3 & 4 must move forward. Turn the leather as required to facilitate cutting. With experience in using the Head knife, you can cut a curve ⅜" in diameter in heavy leather.

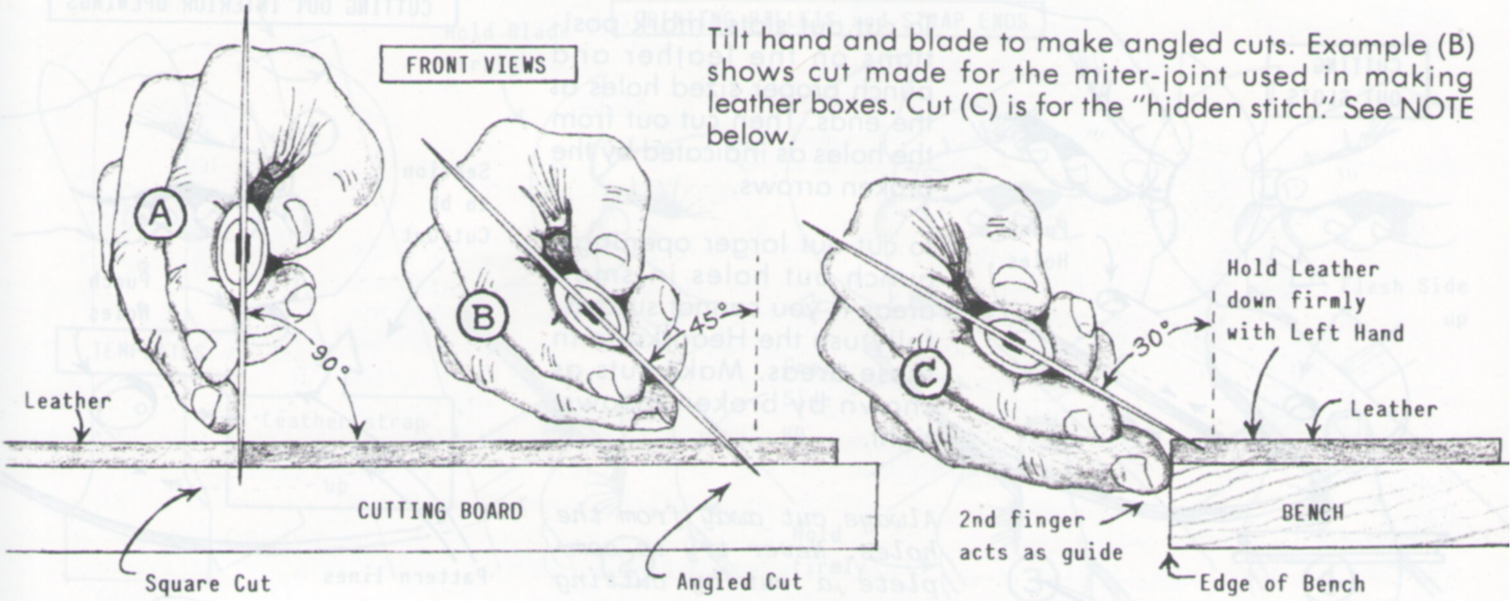

Cutting Board

5 When cutting out through the edge, you can roll the blade forward, as shown (left). Turn the leather as often as necessary, so your cutting hand is not under undue stress. Keep the leather flat on the cutting board, and your left hand out of the line of the cut!


Leather
X
Cutting Board

DO NOT Hold the leather off the cutting surface to make cuts. You may not be able to control the cut; could easily undercut. EXCEPTION: If you're rough-cutting a piece out of a side or large piece of leather!

CUTTING with the HEAD KNIFE

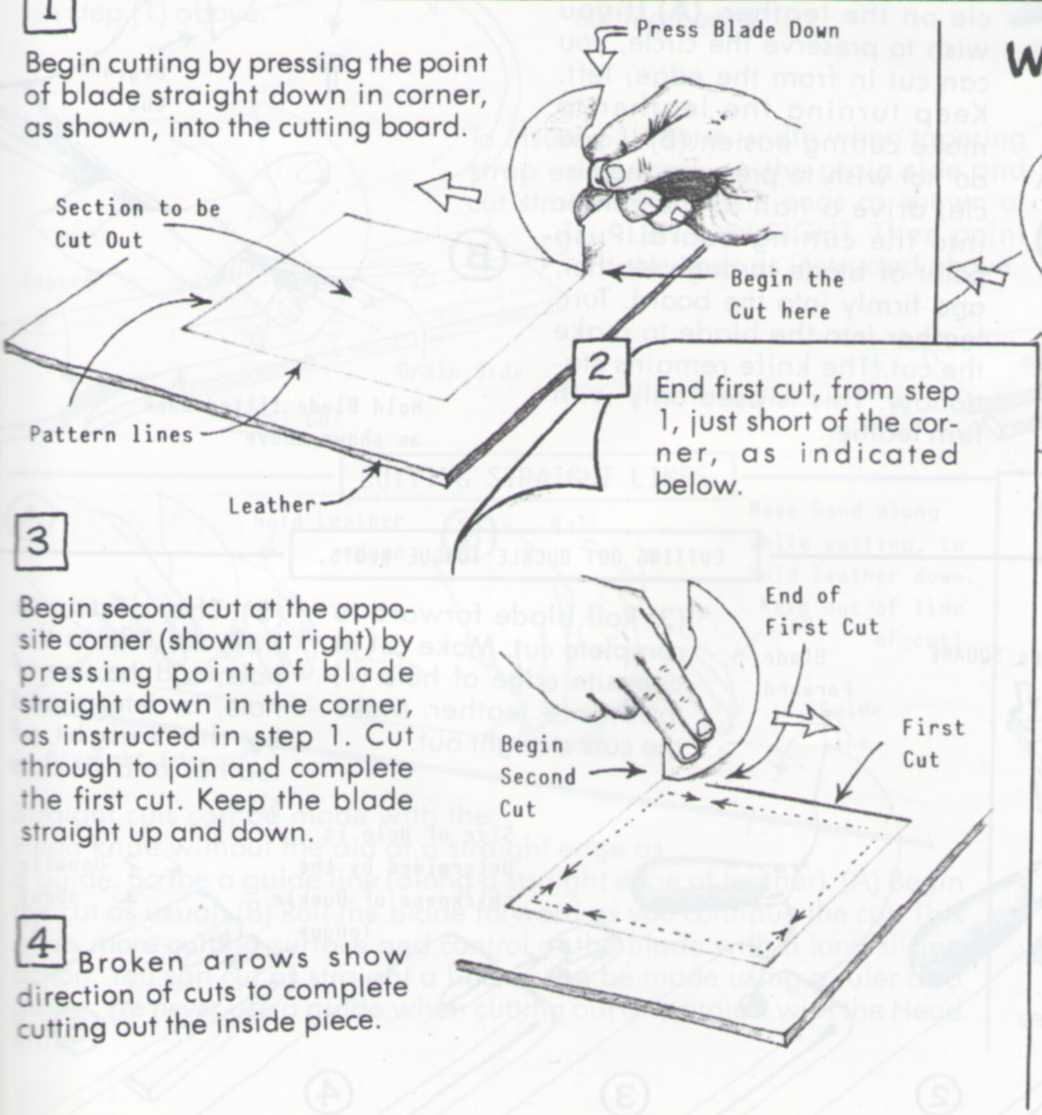

FRONT VIEWS
A
B
C
90°
45°
30°
Leather
CUTTING BOARD
Square Cut
Angled Cut
Hold Leather down firmly with Left Hand
Leather
BENCH
2nd finger acts as guide
Edge of Bench

Tilt hand and blade to make angled cuts. Example (B) shows cut made for the miter-joint used in making leather boxes. Cut (C) is for the "hidden stitch." See NOTE below.

NOTE: For making the hidden stitches, complete details are given in "The Art of HAND SEWING LEATHER." Making leather boxes is also shown in that book using the miter-joint construction. Much more on leather boxes and cases is fully detailed in the books: "The Art of MAKING LEATHER CASES" . . . Volume ONE & Volume TWO.

CUTTING OUT INSIDE PIECES; CUTTING AT CORNERS

1 Begin cutting by pressing the point of blade straight down in corner, as shown, into the cutting board.

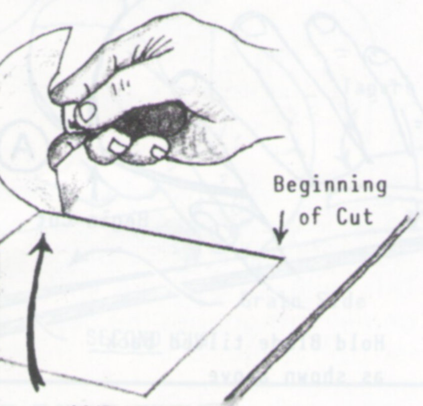

Press Blade Down
Section to be Cut Out
Begin the Cut here
Pattern lines
Leather
End of First Cut
First Cut
Begin Second Cut

2 End first cut, from step 1, just short of the corner, as indicated below.

3 Begin second cut at the opposite corner (shown at right) by pressing point of blade straight down in the corner, as instructed in step 1. Cut through to join and complete the first cut. Keep the blade straight up and down.

4 Broken arrows show direction of cuts to complete cutting out the inside piece.

WRONG EXAMPLE


Beginning of Cut

WRONG . . . do not try to cut into a corner, as there is a possibility of slipping and cutting through the corner marks and ruining the project.

When cutting at the junction of any lines, *always cut away* from the corners as shown at left. This prevents unwanted cuts beyond the marks, that might waste a bit of leather because of these careless cuts!

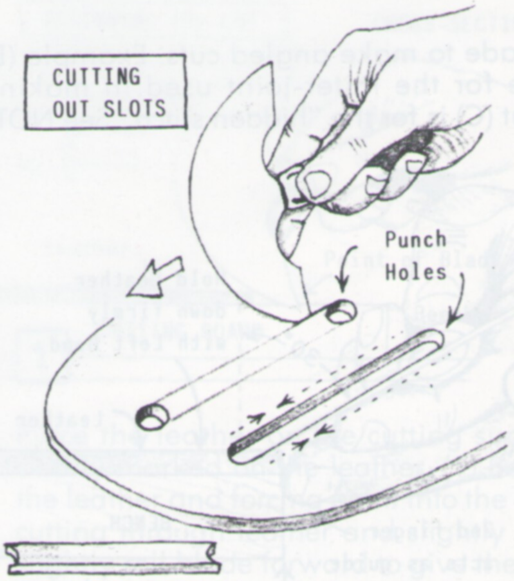
CUTTING with the HEAD KNIFE...continued

CUTTING OUT SLOTS

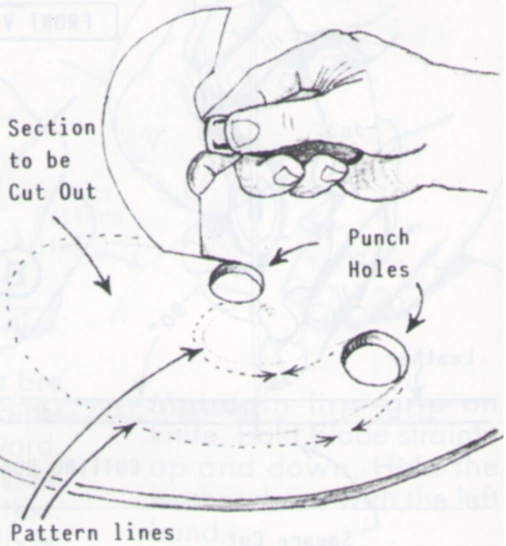
To cut out slots, mark positions on the leather and punch proper sized holes at the ends. Then cut out from the holes as indicated by the broken arrows.

To cut out larger openings, punch out holes in small areas if you cannot successfully use the Head knife in these areas. Make cuts as shown by broken arrows; right.

Always cut away from the holes. Never try to complete a cut by cutting into a hole!

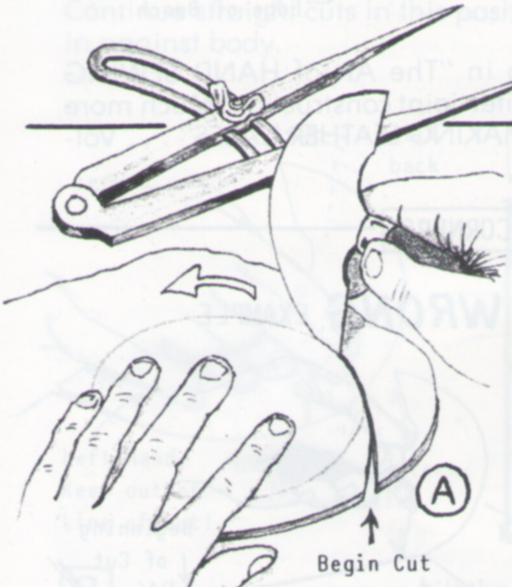

Punch
Holes

CUTTING OUT INTERIOR OPENINGS

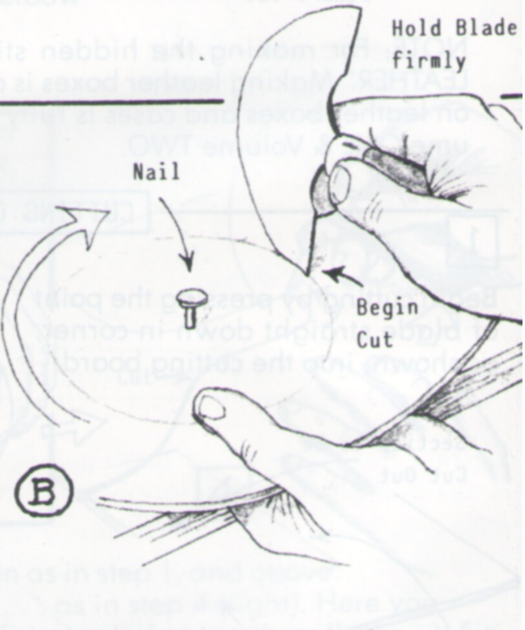

Section
to be
Cut Out
Punch
Holes
Pattern lines

CUTTING OUT CIRCLES

We show two methods of cutting out a circle. Scribe a desired circle on the leather. (A) If you wish to preserve the circle, you can cut in from the edge; left. Keep turning the leather to make cutting easier. (B) If you do not wish to preserve the circle, drive a nail in the center into the cutting board. Push point of blade through leather, and firmly into the board. Turn leather *into* the blade to make the cut. The knife remains stationary. This is used only with firm leather.



Hold Blade tilted back
as shown above


Hold Blade
firmly
Nail
Begin
Cut
B

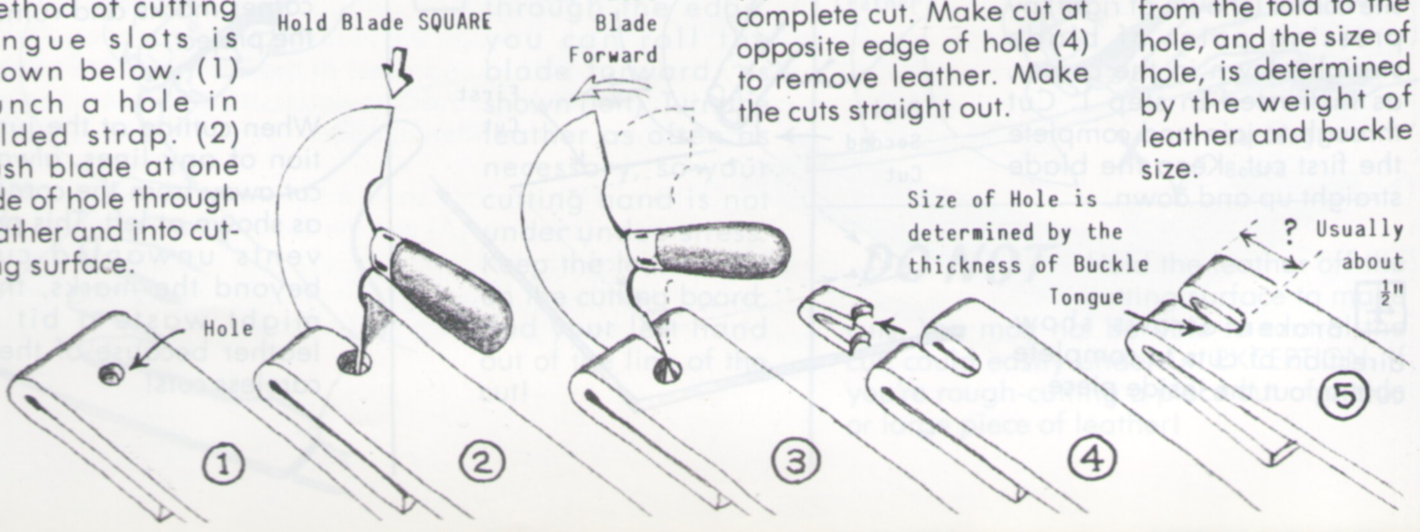
Hold Blade tilted back
as shown above

CUTTING OUT BUCKLE TONGUE SLOTS.

A very efficient method of cutting tongue slots is shown below. (1) Punch a hole in folded strap. (2) Push blade at one side of hole through leather and into cutting surface.

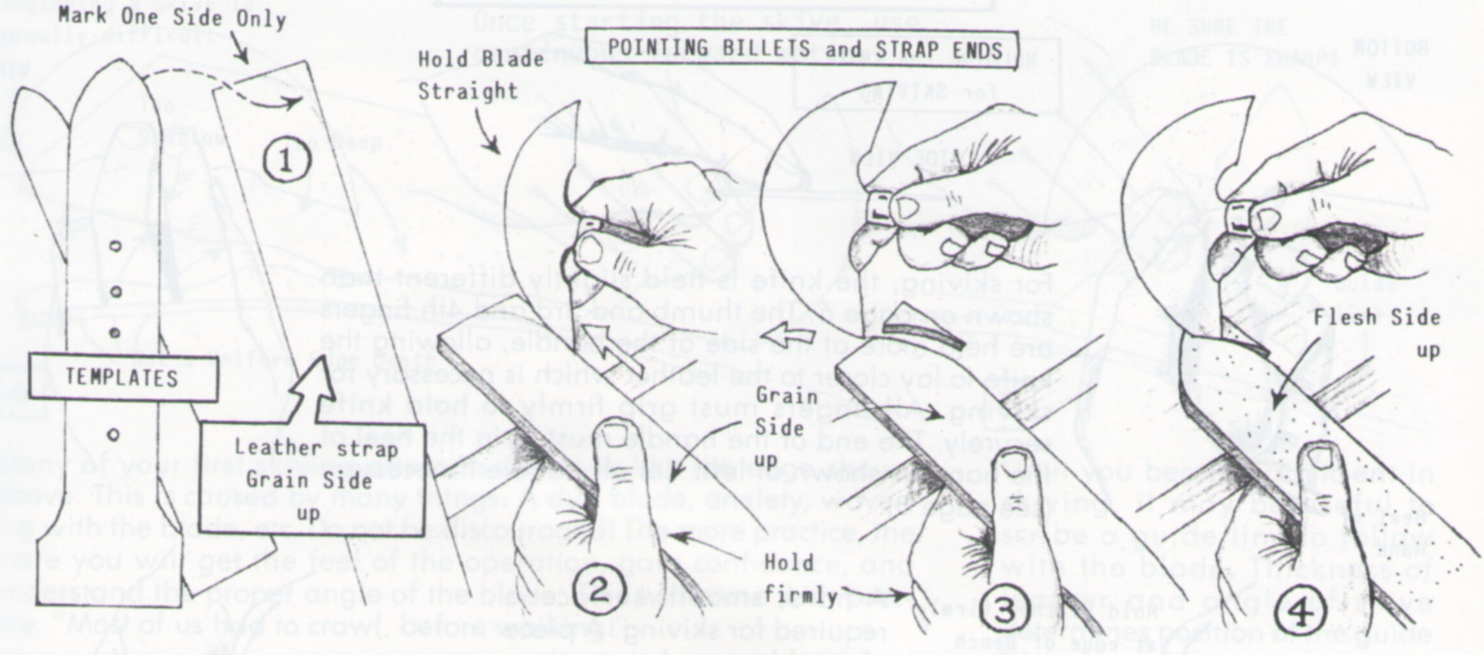
(3) Roll blade forward to complete cut. Make cut at opposite edge of hole (4) to remove leather. Make the cuts straight out.

(5) The distance from the fold to the hole, and the size of hole, is determined by the weight of leather and buckle size.


Hold Blade SQUARE
Roll
Blade
Forward
Hole
Size of Hole is
determined by the
thickness of Buckle
Tongue
? Usually
about
½"
①
②
③
④
⑤

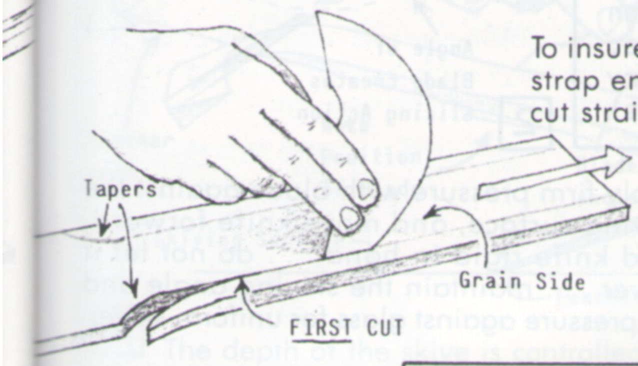
CUTTING with the HEAD KNIFE...continued

POINTING BILLETS and STRAP ENDS

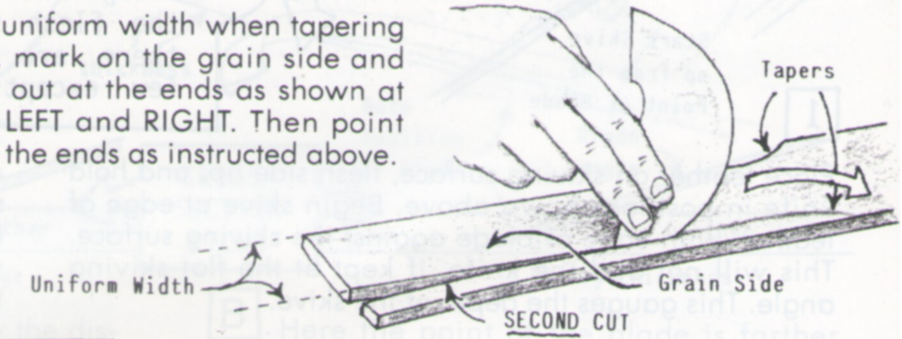

Mark One Side Only
①
TEMPLATES
Leather strap Grain Side up
Hold Blade Straight
Grain Side up
Hold firmly
②
③
Flesh Side up
④

If one is not adept at cutting points without a pattern, then make a set of templates out of cardboard or metal of different strap widths. Place on leather and mark right side only (if right handed) as shown in step (1) above.

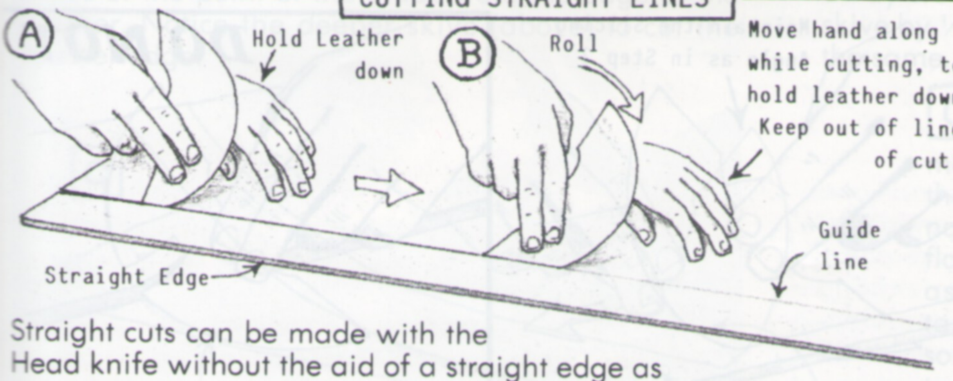
(2) Place strap on cutting board and hold firmly with left hand. Begin cut parallel to the edge of the strap (large arrow) and begin cutting the curve. (3) Complete the cut, as illustrated. (4) Turn strap over to flesh side and with template, mark the other side to be cut. Complete the cut as in steps 2 and 3. Hold the blade straight up and down, and *always* make a clean cut, with point of blade in the cutting board.


Tapers
Grain Side
FIRST CUT

To insure a uniform width when tapering strap ends, mark on the grain side and cut straight out at the ends as shown at LEFT and RIGHT. Then point the ends as instructed above.

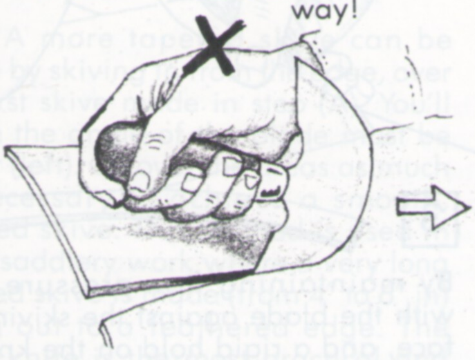

Tapers
Uniform Width
Grain Side
SECOND CUT

CUTTING STRAIGHT LINES


Ⓐ
Hold Leather down
Ⓑ
Roll
Move hand along while cutting, to hold leather down. Keep out of line of cut!
Guide line
Straight Edge

Straight cuts can be made with the Head knife without the aid of a straight edge as a guide. Scribe a guide line (along a straight edge of leather). (A) Begin the cut as usual. (B) Roll the blade forward as you continue the cut. This gives more cutting surface and control of the blade with a long slicing action. You can cut as straight a line as can be made using a ruler as a guide. We never use a guide when cutting out any project with the Head knife.

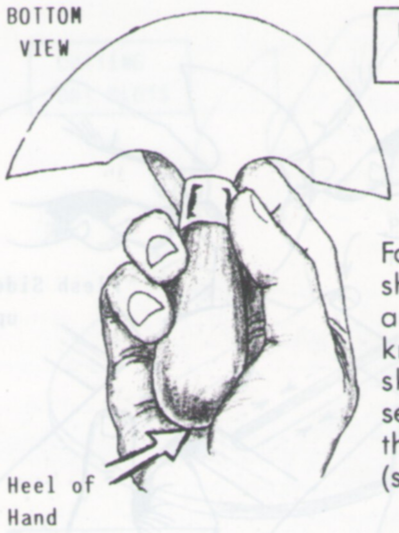
NEVER... cut with knife in this way!

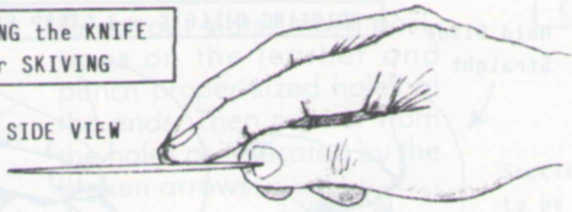


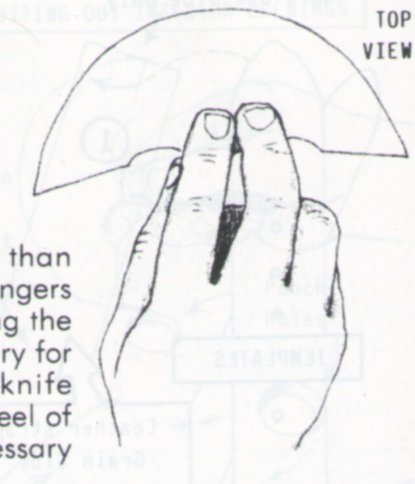
You have no positive control ... and a slip could cause a serious accident!

HOW to SKIVE with the HEAD KNIFE

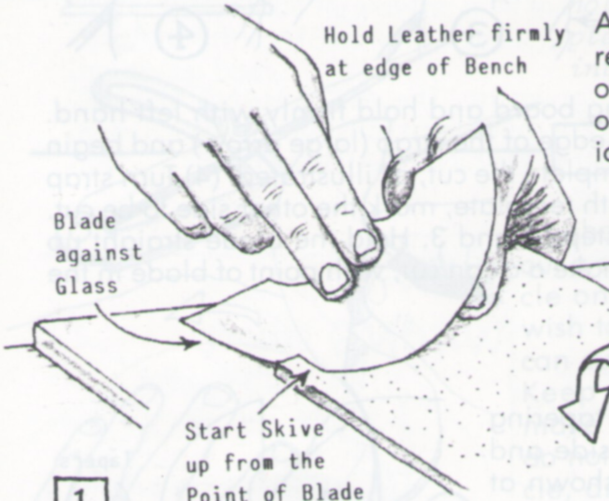
HOLDING the KNIFE for SKIVING


BOTTOM VIEW
Heel of Hand





For skiving, the knife is held slightly different than shown on page 6. The thumb and 3rd and 4th fingers are held more at the side of the handle, allowing the knife to lay closer to the leather which is necessary for skiving. All fingers must grip firmly to hold knife securely. The end of the handle must fit in the heel of the hand as shown at left. Cut off handle if necessary (see page 6).

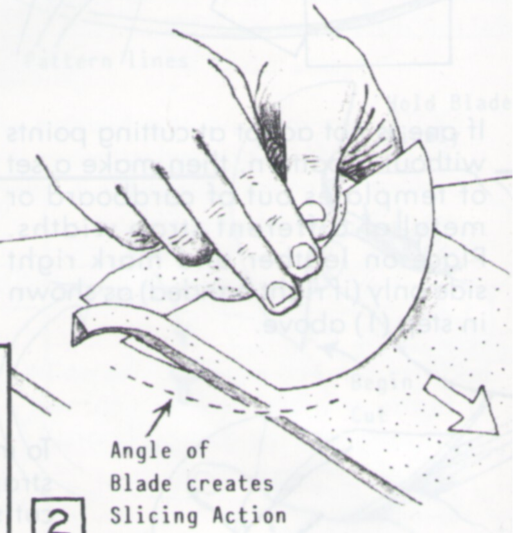

Hold Leather firmly at edge of Bench
Blade against Glass
Start Skive up from the Point of Blade

1

A hard, smooth surface is required for skiving. A piece of marble, or a heavy piece of plate glass makes an ideal skiving surface.

SKIVING SURFACE

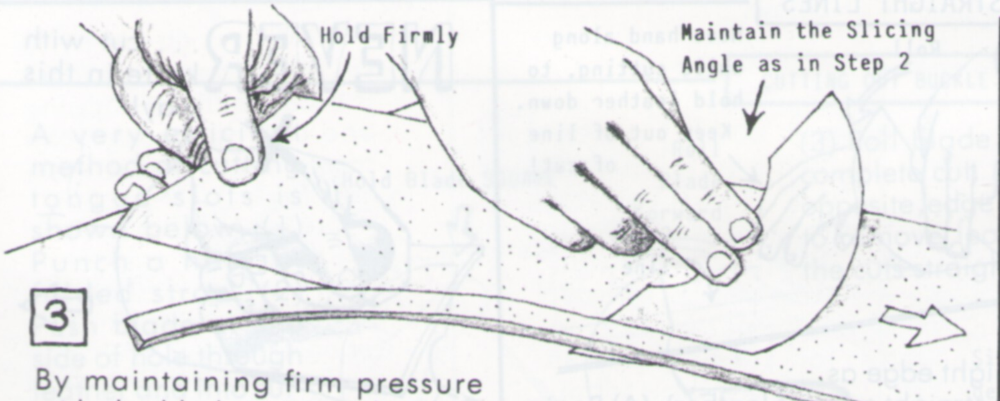
NOTE: Leather is *always* skived on the flesh side; there are very few exceptions!


Angle of Blade creates Slicing Action

2

Place leather on skiving surface, flesh side up, and hold knife in position shown above. Begin skive at edge of leather, with edge of blade against the skiving surface. This will not dull the knife, if kept at the flat skiving angle. This gauges the depth of the skive.

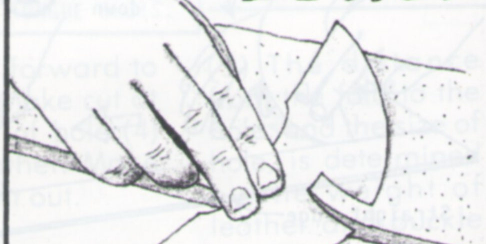
Apply firm pressure with blade against the skiving surface, and move knife forward. Hold knife rigid in hand . . . do not let it waver . . . maintain the skiving angle and the pressure against glass for uniform skive.


Hold Firmly
Maintain the Slicing Angle as in Step 2

3

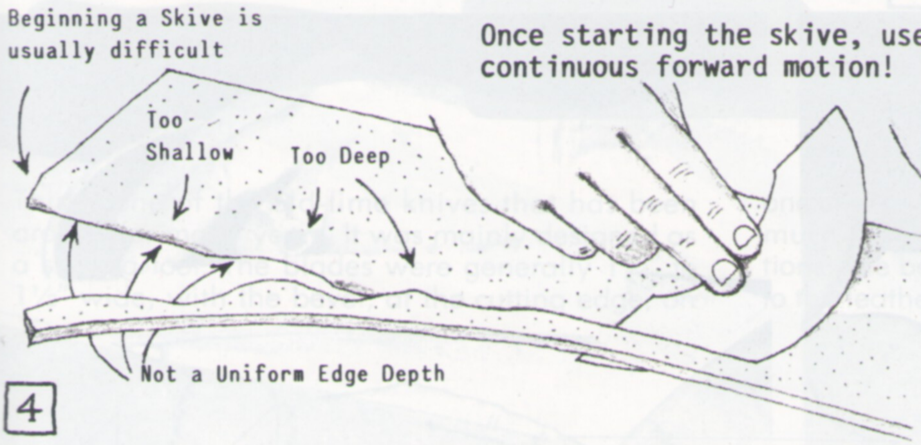
By maintaining firm pressure with the blade against the skiving surface, and a rigid hold on the knife at a constant skiving angle, you can make very long, smooth and uniform skives. *PRACTICE!* Much practice is required to master this operation. Once learned, you can skive the thinnest to heaviest leathers with ease. Practice on every scrap of leather you can find! Strop the blade often.

DO NOT



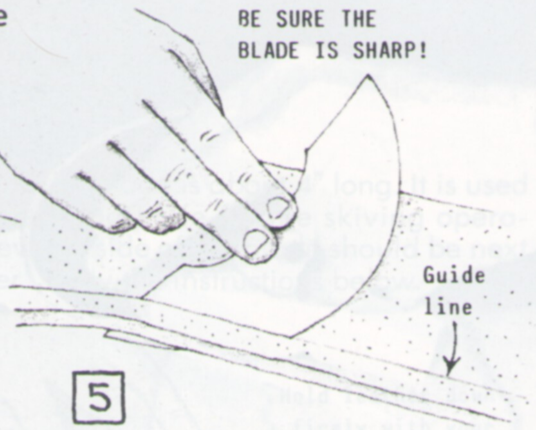
DO NOT try skiving edges with the middle of blade. Besides losing the slicing action, you cannot make a proper skive to the edge of the leather, next to the skiving surface.

SKIVING with the HEAD KNIFE...continued


Beginning a Skive is usually difficult
Too Shallow
Too Deep
Not a Uniform Edge Depth
4

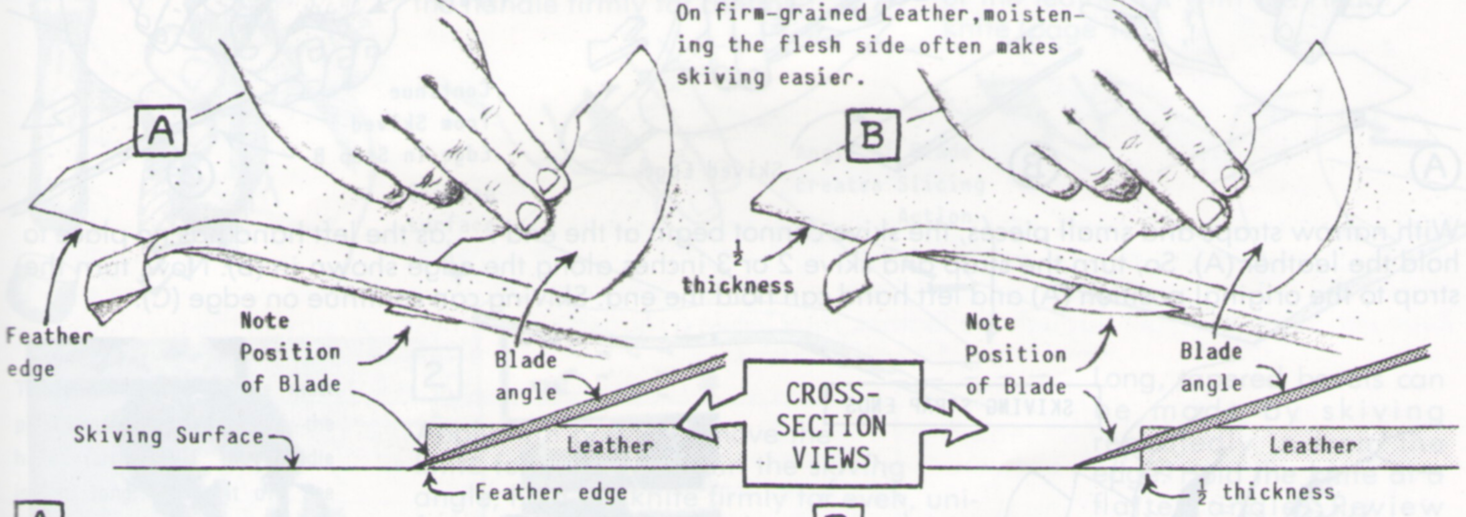
Once starting the skive, use continuous forward motion!

Many of your first skiving attempts will look like the edge shown above. This is caused by many things: A dull blade, anxiety, wavering with the blade, etc. Do not be discouraged! The more practice, the more you will get the feel of the operation, gain confidence, and understand the proper angle of the blade. This will come with practice. "Most of us had to crawl, before walking!"


BE SURE THE BLADE IS SHARP!
Guide line
5

Until you become proficient in skiving, it may be useful to scribe a guide line to follow with the blade. Thickness of leather and angle of skive determines position of the guide line.

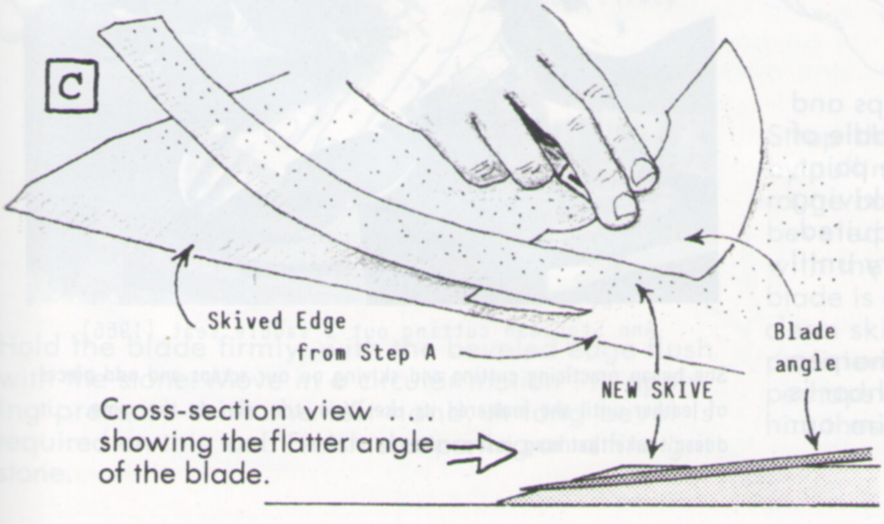
CONTROLLING THE DEPTH OF THE SKIVE


A
Feather edge
Note Position of Blade
Blade angle
Skiving Surface
Leather
Feather edge
½ thickness
B
Note Position of Blade
Blade angle
Leather
½ thickness
CROSS-SECTION VIEWS

On firm-grained Leather, moistening the flesh side often makes skiving easier.

A The depth of the skive is controlled by the distance of the point of the blade from the edge of the leather. Notice the deeper skive (above) to cut the feather edge.

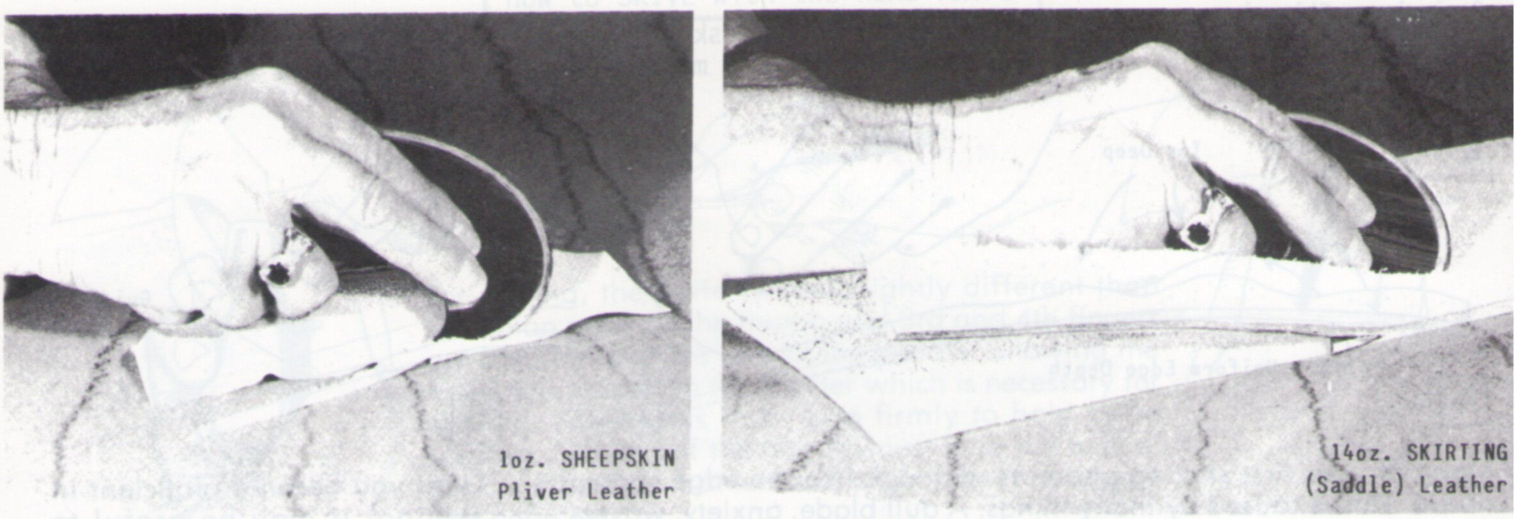
B Here the point of the blade is farther away from the edge of the leather, reducing skive by ½, though the angles of the blades are the same.


C
Skived Edge from Step A
NEW SKIVE
Blade angle

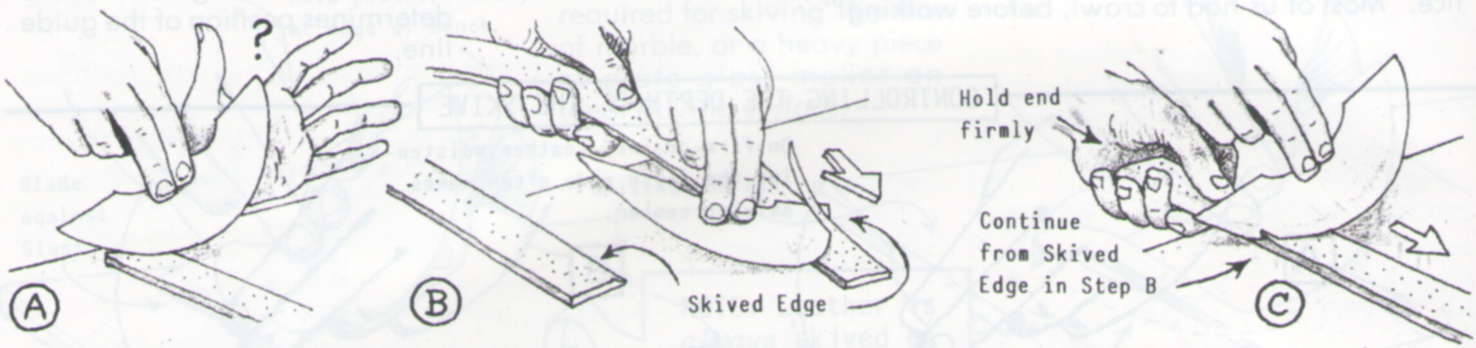
Cross-section view . . . showing the flatter angle of the blade.

C A more tapered skive can be made by skiving in from the edge, over the first skive made in step (A). You'll notice the angle of the blade must be flatter (left). Go over the areas as much as necessary to achieve a smooth, tapered skive. This method is used in some saddlery work where a very long tapered skive is made (from 4" to 6" in) going out to a feathered edge. The Head knife is the most practical and efficient of all knives for almost all skiving!

SKIVING with the HEAD KNIFE...continued

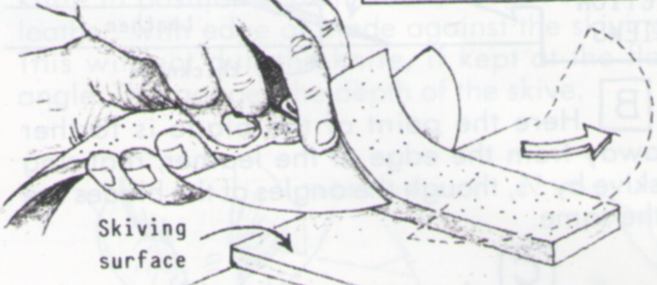

1oz. SHEEPSKIN
Pliver Leather
14oz. SKIRTING
(Saddle) Leather

The versatility of the Head knife for skiving is illustrated in the photos above. The sheepskin is just as easily skived as the heavy skirting leather. Keep blade sharp!


?
A
B
Skived Edge
Hold end
firmly
Continue
from Skived
Edge in Step B
C

With narrow straps and small pieces, the skive cannot begin at the end . . . as the left hand has no place to hold the leather (A). So, turn the strap and skive 2 or 3 inches along the edge shown in (B). Now, turn the strap to the original position (A) and left hand can hold the end. Skiving can continue on edge (C).

SKIVING STRAP ENDS


Skiving
surface

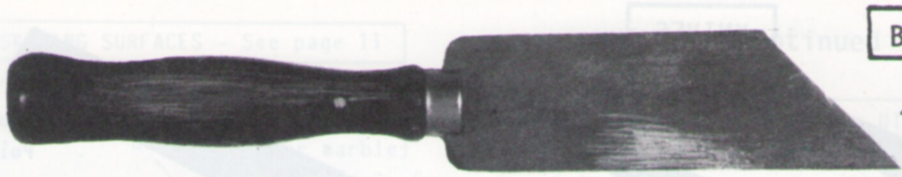
Thickness can be removed off ends of straps and belts as above. Begin the skive in the middle of the blade and gradually turn towards the point, as you near the end, to get the slicing skiving action. Considerable practice will be required. Skive over the area as much as necessary until uniform thickness is achieved.

KEEP THE BLADE SHARP! If you cannot sharpen your blade . . . perhaps a friend or neighbor is proficient in sharpening tools. Show him our instructions.

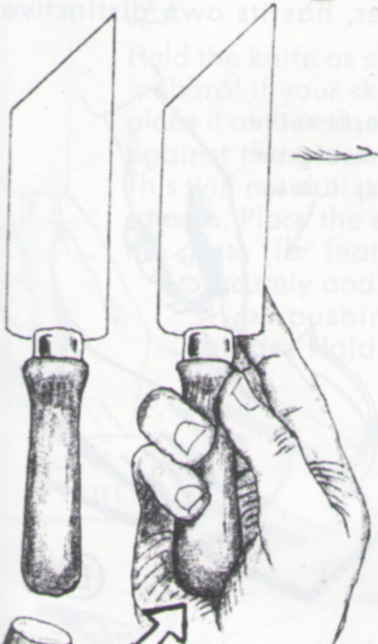
Ann Stohlman cutting out a saddle seat (1966).

She began practicing cutting and skiving on our scraps and odd pieces of leather until she mastered its use. You, too, can do the same. . .it doesn't take that long, just persist.

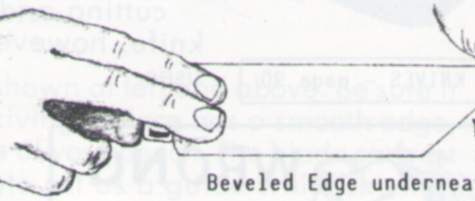
BEVEL EDGE SKIVING KNIFE


Beveled on
ONE side only

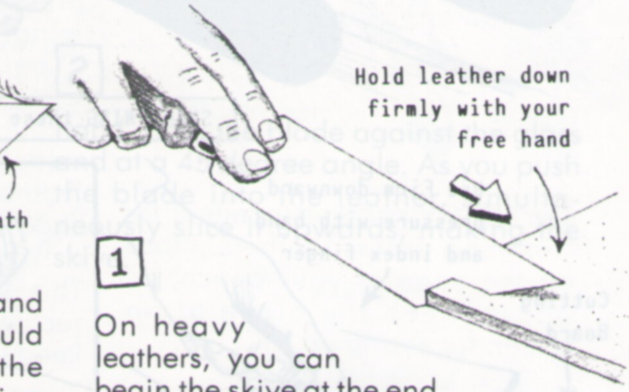
This is one of the old-time knives that has been around for many years. It was mainly designed as a skiving tool. The blades were generally 1¼" to 1½" wide, with the bevel, at the cutting edge, on one side only. The blade is about 4" long. It is used much like the Head knife for the skiving operations. The beveled side of the blade should be next to the leather. Study the instructions below.



The End of the Handle must press against the heel of the hand (arrow). If the handle is too long. . . cut it off. See page 7.

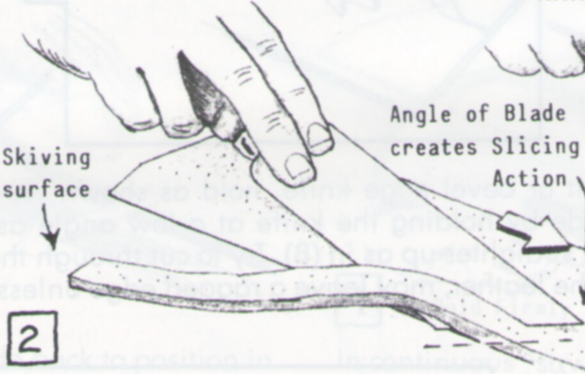

Beveled Edge underneath

Hold the knife as shown above and at left. The first two fingers should rest on the top of the blade; the other fingers and thumb grasping the handle firmly for control.


Hold leather down
firmly with your
free hand

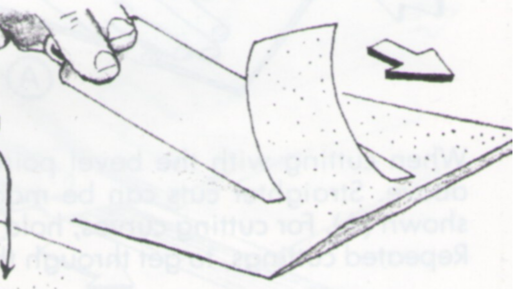
1

On heavy leathers, you can begin the skive at the end of the leather as with the Head knife (page 12).


Skiving
surface
Angle of Blade
creates Slicing
Action

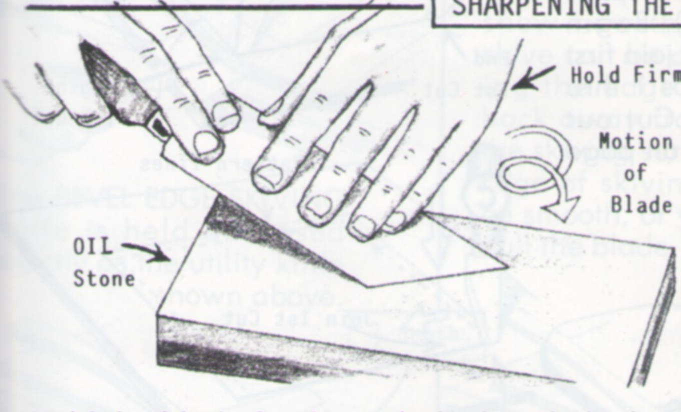
2

Apply firm pressure; move the knife forward. Maintain the skiving angle, hold the knife firmly for even, uniform skiving of the bevel.

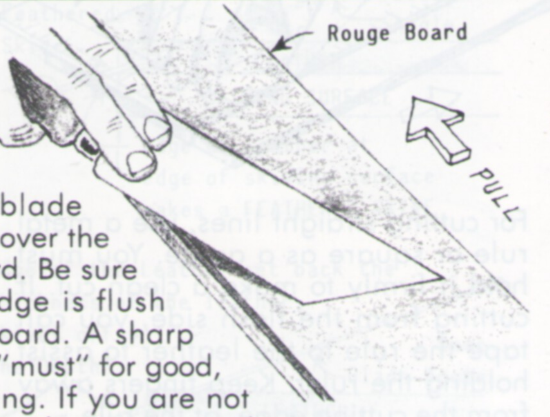


Long, tapered bevels can be made by skiving repeatedly in from the edge. Hold the knife at a flatter angle. Review instructions; page 13.

SHARPENING THE SKIVING KNIFE

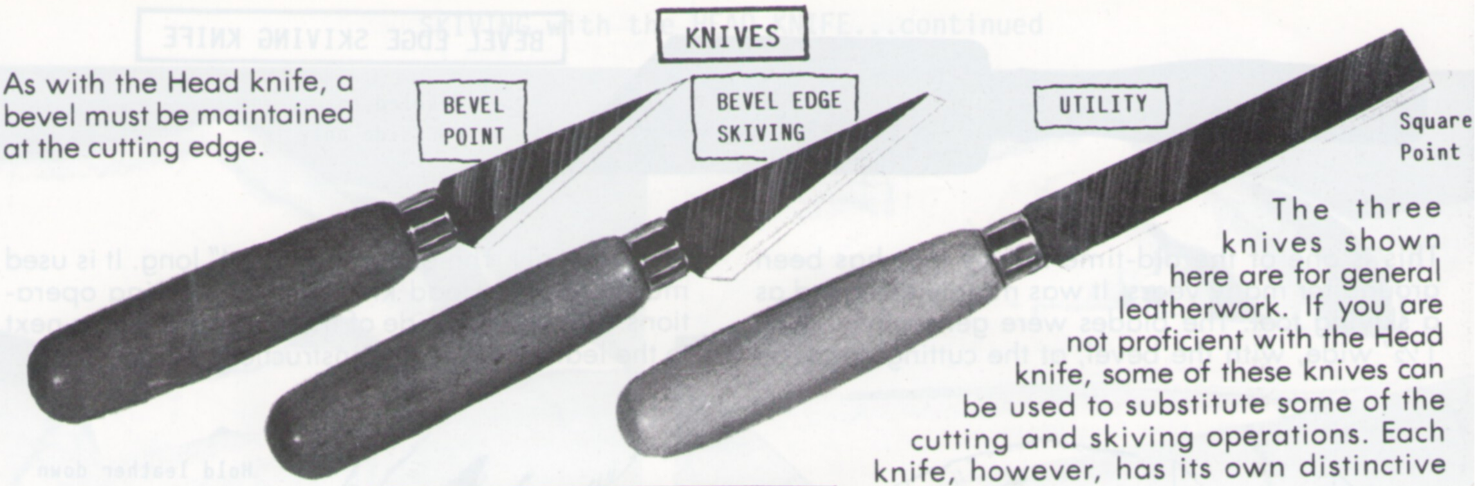

Hold Firmly
Motion
of
Blade
OIL
Stone

Hold the blade firmly, with the beveled edge flush with the stone. Move in a circular motion . . . applying pressure with the left hand. A long bevel is required on this tool. Finish sharpening on a fine grit stone.


Rouge Board
PULL

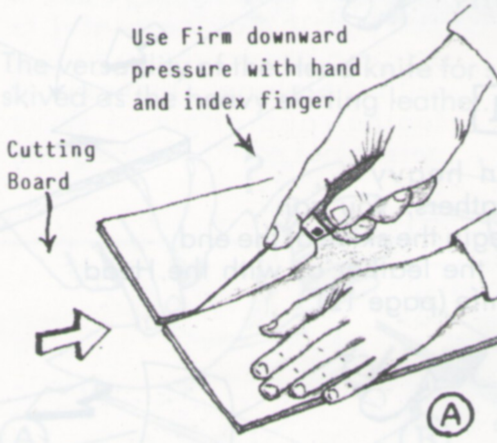
Strop the blade by pulling over the rouge board. Be sure beveled edge is flush with the board. A sharp blade is a "must" for good, clean skiving. If you are not proficient in sharpening tools, perhaps a knowledgeable friend can assist. Show him these instructions, if warranted.

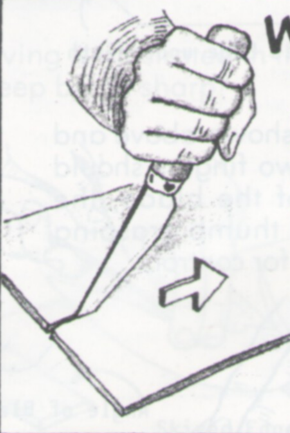
As with the Head knife, a bevel must be maintained at the cutting edge.


KNIVES
BEVEL POINT
BEVEL EDGE SKIVING
UTILITY
Square Point

The three knives shown here are for general leatherwork. If you are not proficient with the Head knife, some of these knives can be used to substitute some of the cutting and skiving operations. Each knife, however, has its own distinctive uses.

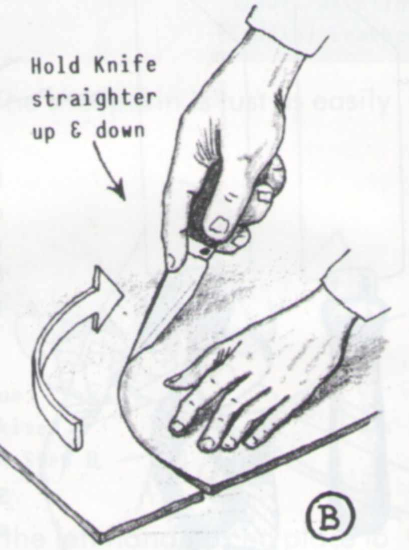
SHARPENING these KNIVES - page 90


Use Firm downward pressure with hand and index finger
Cutting Board
(A)

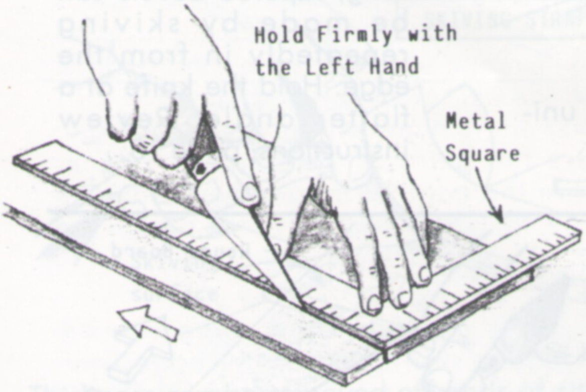


WRONG

DO NOT try to cut in this manner. Control of the cut is impossible!

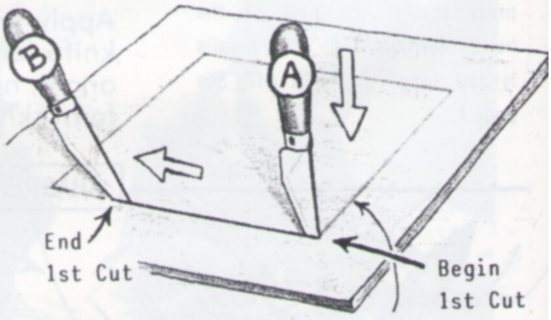

Hold Knife straighter up & down
(B)

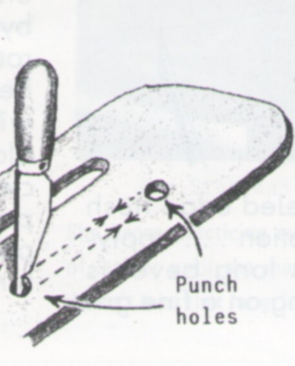
When cutting with the bevel point or bevel edge knife, hold as shown above. Straighter cuts can be made by holding the knife at a low angle as shown (A). For cutting curves, hold straighter up as in (B). Try to cut through the leather with the first effort. Repeated cuttings, to get through the leather, may leave a ragged edge unless you stay in the previous cut.

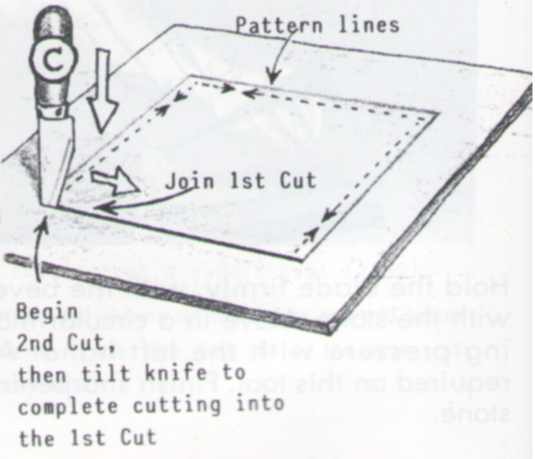

Hold Firmly with the Left Hand
Metal Square

For cutting straight lines, use a metal rule or square as a guide. You must hold it firmly to make a clean cut. If cutting from the flesh side, you can tape the rule to the leather to assist holding the ruler. Keep fingers away from the cutting edge, at the rule.

When cutting out inside pieces or at corners, begin cut (A) by pushing the blade straight down. Then cut to opposite corner (B). Begin 2nd cut (C) and join first cut. Follow steps 1 thru 4 on page 9. Cut out slots as shown on page 10.


B
A
End 1st Cut
Begin 1st Cut

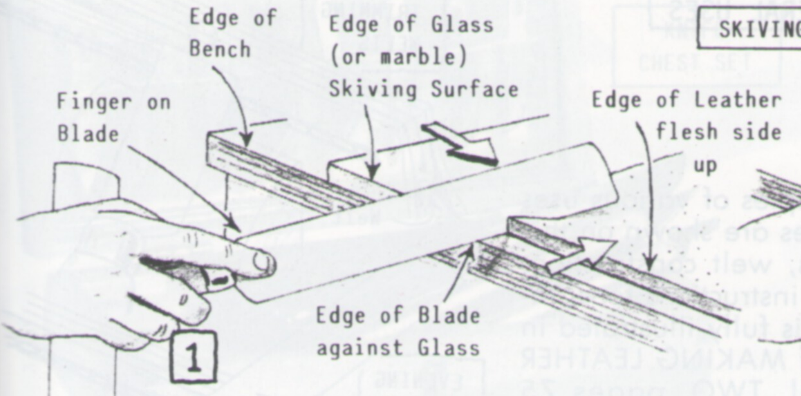

Punch holes

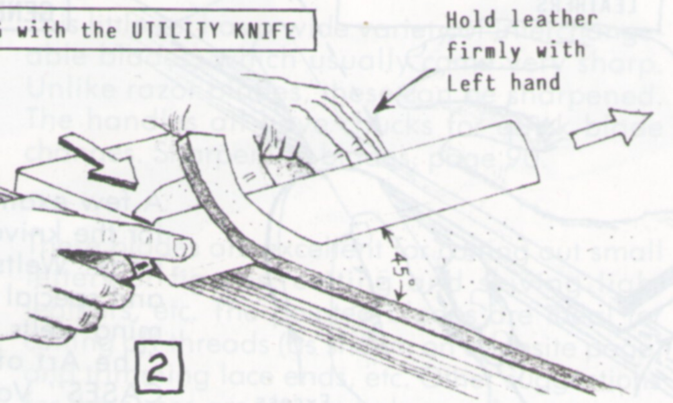

Pattern lines
C
Join 1st Cut
Begin 2nd Cut, then tilt knife to complete cutting into the 1st Cut

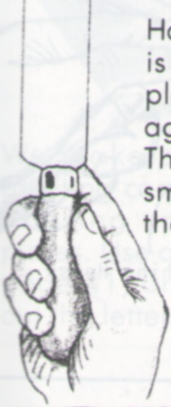
SKIVING SURFACES - See page 11

KNIVES...continued

SKIVING with the UTILITY KNIFE

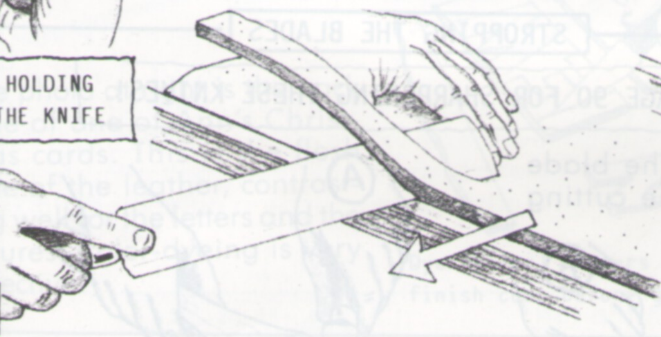

Edge of Bench
Edge of Glass (or marble) Skiving Surface
Finger on Blade
Edge of Leather flesh side up
Edge of Blade against Glass
1


Hold leather firmly with Left hand
45°
2



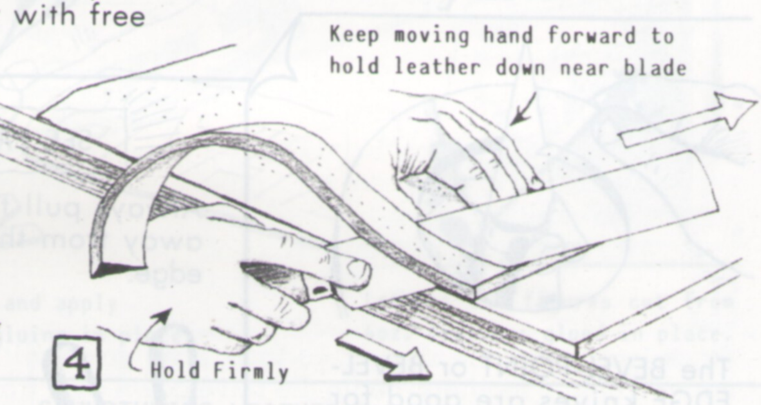
HOLDING THE KNIFE

Hold the knife as shown at left and above. Be sure it is sharp! If your skiving surface has a smooth edge, place it at the edge of your bench. The blade can rest against the glass to act as a guide while skiving. This will not dull the blade if the edge of the glass is smooth. Place the edge of the leather at the edge of the glass (for feather edge skive). Hold the knife securely and begin the skive as shown in step 1, by pushing into the leather, near top of blade. Hold the leather securely with free hand. Hold the blade against the glass and at a 45 degree angle. As you push the blade into the leather, simultaneously slice it upwards, making the skive.

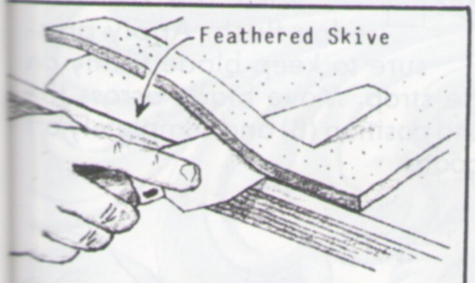


3

Without losing motion, pull blade back to position in step (1). This is not a cutting action . . . maintain angle of blade.

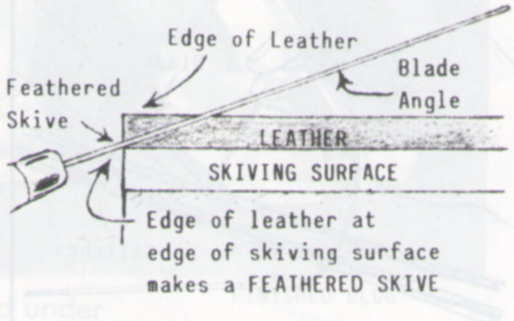

Keep moving hand forward to hold leather down near blade
Hold Firmly
4

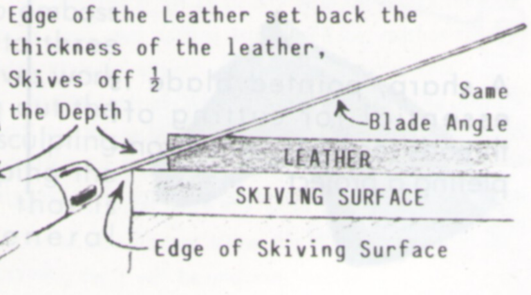
In continuous "sawing" motion, always maintaining angle of blade, continue pushing/slicing action (2), withdrawing (3), and continue skiving to end.

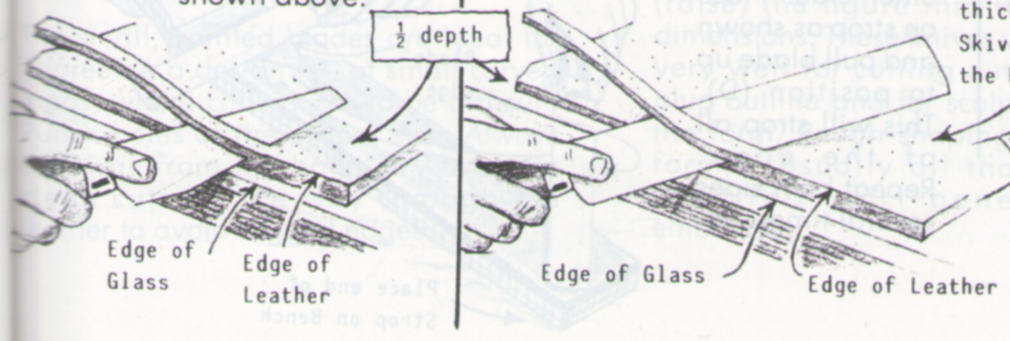

Feathered Skive

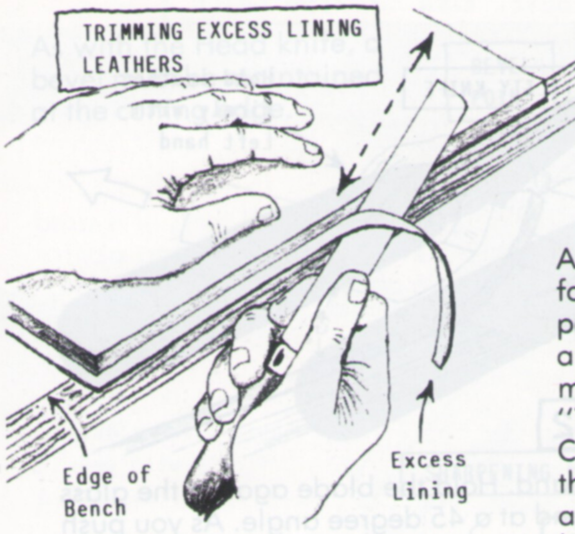
The BEVEL EDGE SKIVING knife is held and used exactly as the utility knife shown above.

The cross-section views at right show how the depth of the skive can be altered by moving the edge of the leather back away from the edge of the skiving surface. CAUTION: Edge of skiving surface must be smooth, or you will quickly dull the blade.


Edge of Leather
Blade Angle
Feathered Skive
LEATHER
SKIVING SURFACE
Edge of leather at edge of skiving surface makes a FEATHERED SKIVE


Edge of the Leather set back the thickness of the leather, Skives off ½ the Depth
Same Blade Angle
LEATHER
SKIVING SURFACE
Edge of Skiving Surface

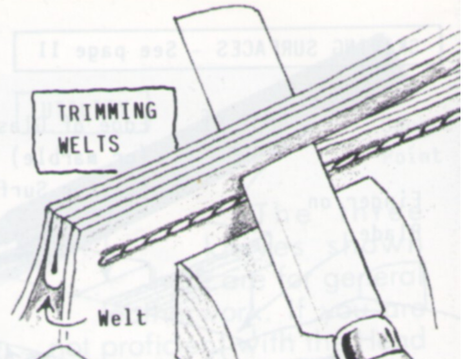

½ depth
Edge of Glass
Edge of Leather
Edge of Glass
Edge of Leather

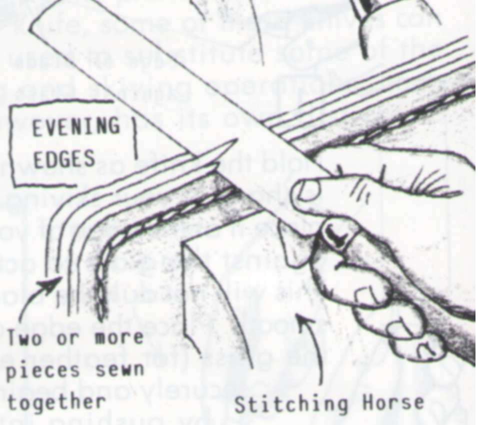

TRIMMING EXCESS LINING LEATHERS
Edge of Bench
Excess Lining

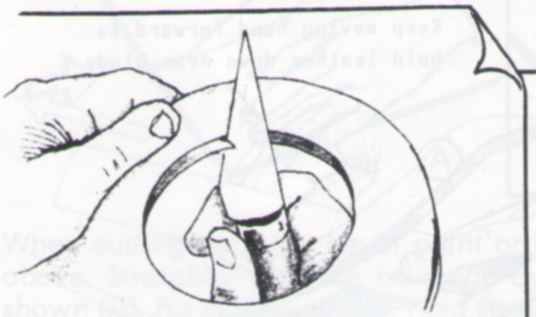
The UTILITY KNIFE is excellent for trimming excess leathers. Place on the edge of your bench, as above. Keep the blade at an angle, for slicing action.

GENERAL USES

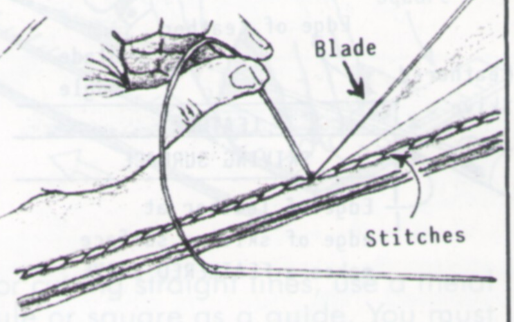
A few examples of various uses for the knives are shown on this page. Welts, welt construction, and special instructions for trimming welts is fully illustrated in "The Art of MAKING LEATHER CASES" Vol. TWO, pages 75 through 79. Also see page 25 for added tip on evening edges of leathers, in the above book. The examples at right show the projects put in the stitching horse. This is advisable to hold the work securely. Strop the blades often to keep them sharp!


TRIMMING WELTS
Welt


EVENING EDGES
Two or more pieces sewn together
Stitching Horse



The BEVEL-POINT or BEVEL-EDGE knives are good for working interior areas as above, where uneven cuts can be smoothed out by additional trimming.

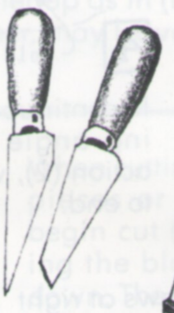

Blade
Stitches

A sharp, pointed blade is essential for cutting off threads (or laces) when completing a project.

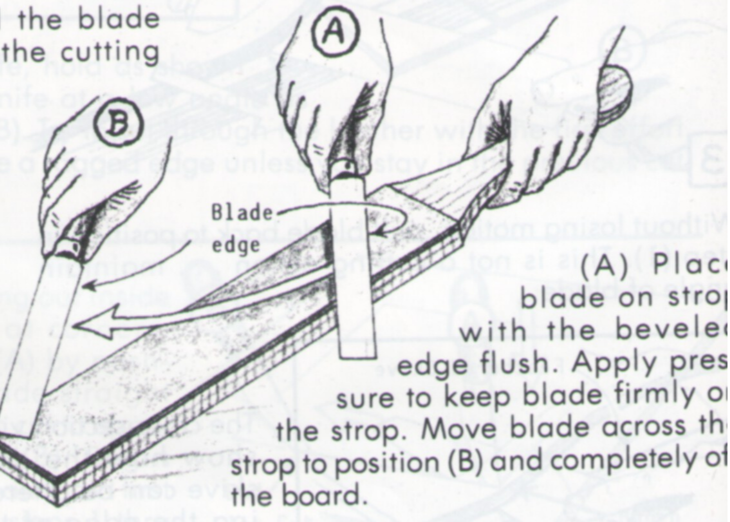
STROPPING THE BLADES

SEE PAGE 90 FOR SHARPENING THESE KNIVES!

Always pull the blade away from the cutting edge.

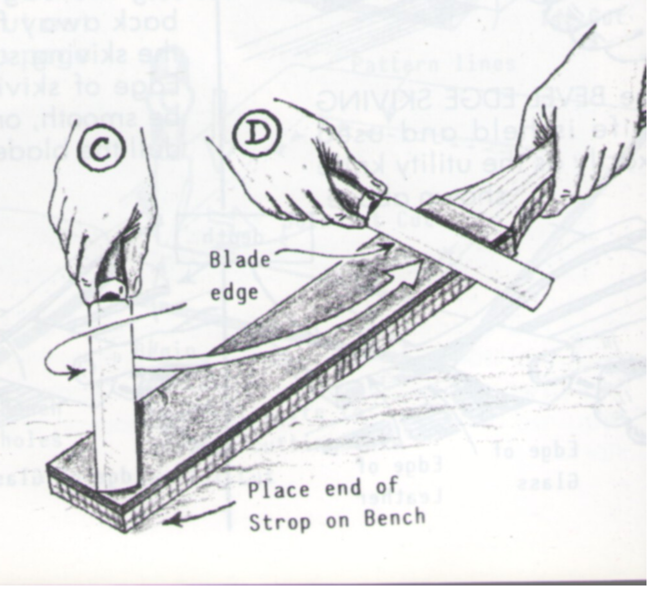


Strop these knives the same

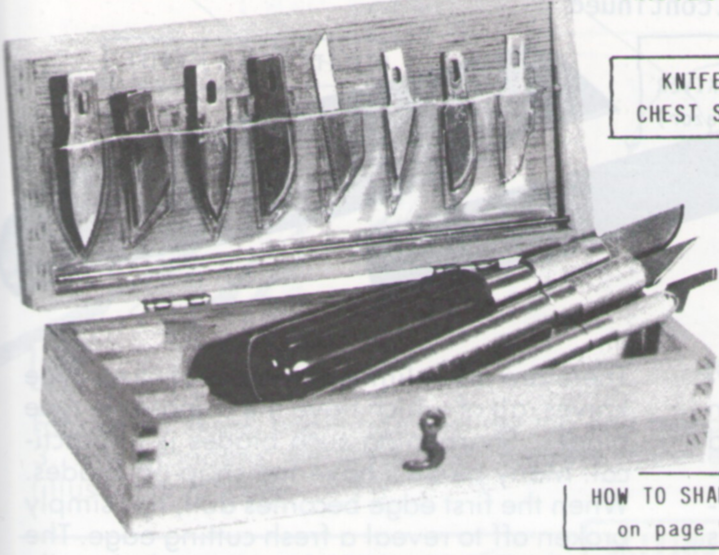

A
B
Blade edge

(A) Plac blade on strop with the bevele edge flush. Apply pres sure to keep blade firmly o the strop. Move blade across th strop to position (B) and completely of the board.

(C) Turn blade over to strop the other side. Place on strop as shown and pull blade up to position (D). This will strop all of the edge. Repeat both sides several times.


C
D
Blade edge
Place end of Strop on Bench

KNIVES...continued



KNIFE CHEST SET

This little set has a wide variety of interchangeable blades, which usually come very sharp. Unlike razor blades, these can be sharpened. The handles all have chucks for quick blade changes. Sharpening blades; page 90.

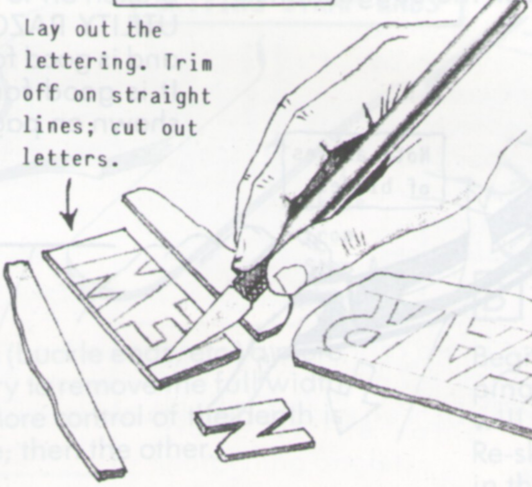
These blades are excellent for cutting out small letters or figures, cutting and skiving light leathers, etc. The pointed blades are ideal for cutting off threads (as shown on opposite page) and trimming lace ends, etc. Other suggestions for their uses are shown below.

HOW TO SHARPEN on page 90

We make a lot of leather greeting cards; an ideal way of using up small leather pieces. Use a cutting pad (see page 41) underneath to cut out the letters.

The photo at right is the back side of one of Ann's Christmas cards. This is the flesh side of the leather, contrasting well for the letters and the figures. Color-dyeing is very effective.

Lay out the lettering. Trim off on straight lines; cut out letters.

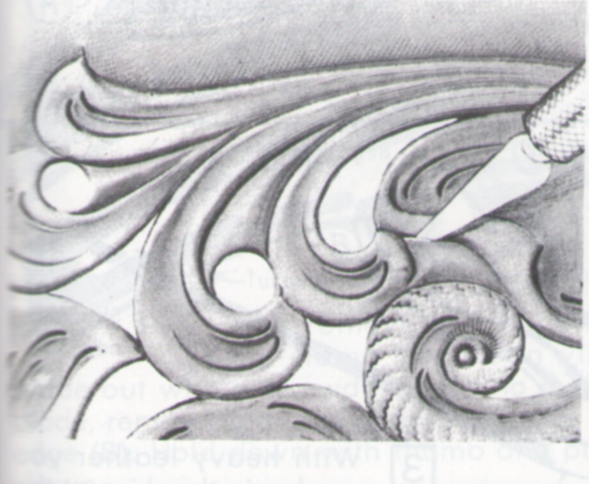


Dye (color) letters and apply finish coat before gluing in place.

...AND A Better
NEW
YEAR!

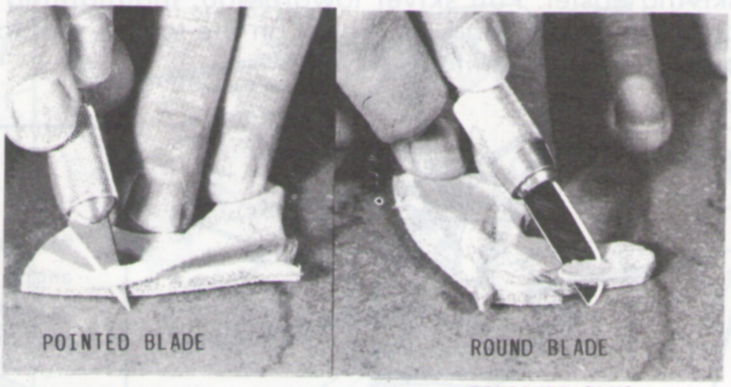
Letters and figures cut from 4oz. leather; glued in place.

FILIGREEING



The small, pointed blades are ideal for filigreeing a design . . . at small curved areas, where cutting would be difficult. Punch holes of the proper size. *Always* cut away from the holes. Try to make clean cuts all the way through the leather to avoid ragged edges.

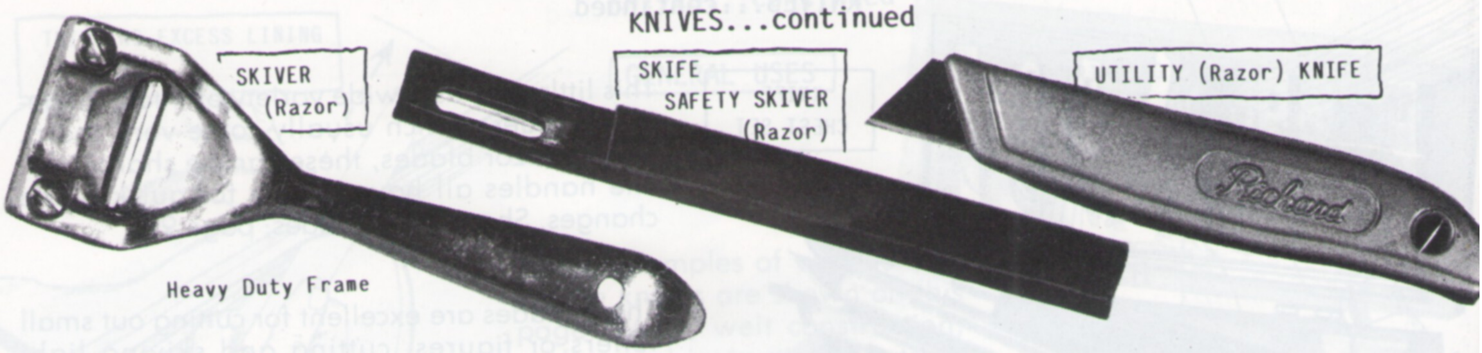
SCULPTURING LEATHER EMBOSSING PLUGS



Leather plugs are glued under the carving leather to emboss (raise) the figure into three dimensions. These knives work very well for cutting out the plug outline and for sculpting the form. Rough-shaping the form is usually all that is required for general embossing.

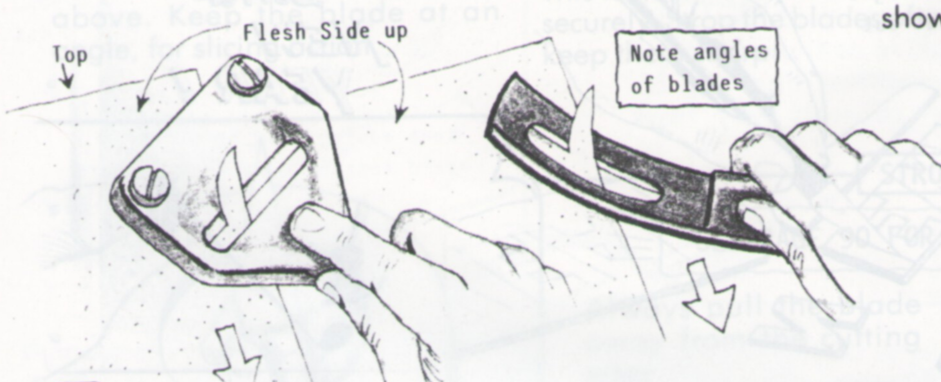
FINISHED PLUG

KNIVES...continued


SKIVER (Razor)
Heavy Duty Frame
SKIFE SAFETY SKIVER (Razor)
UTILITY (Razor) KNIFE
Richard

The SKIVER and the SKIFE (above) are designed for skiving only. Both use the injector type razor blades. When dull, they are simply replaced. Some practice is required with these tools to learn how to control the skiving, especially on light leathers. The SKIVER has a more comfortable handle than the SKIFE. Follow the suggestions below, for skiving.

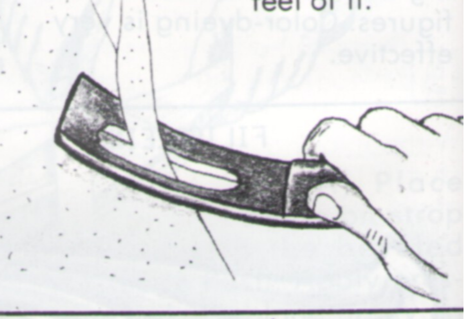
There are an unlimited number of razor-type knives, all of which have the disposable type blades. Sharpening such blades is impractical. Many models have the snap-off blades. When the first edge becomes dull, it is simply broken off to reveal a fresh cutting edge. The UTILITY RAZOR KNIFE has a sturdy handle and is good for cutting through most leathers. It is good for all of the cutting operations shown on page 16.

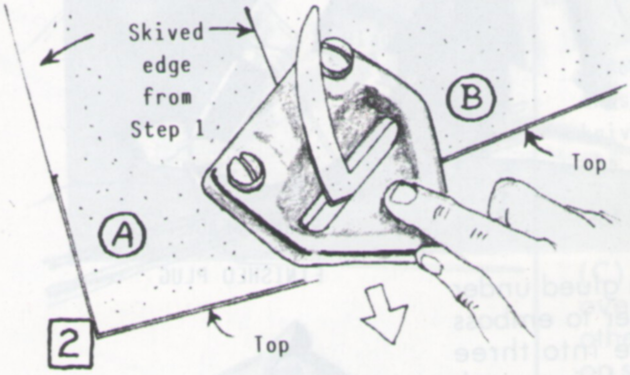

Top
Flesh Side up
Note angles of blades

1

Place leather on the skiving surface, hold down with the left hand. On light leathers, begin the skive down a bit from the top edge. Hold skivers at angles shown, as a slicing action makes skiving easier. Pull skiver toward you, maintaining constant pressure, angle, and rigid hold on the tool. It will take some practice to make uniform skives.

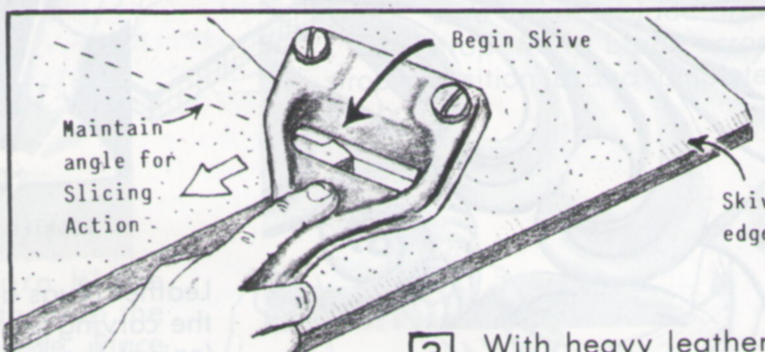
Uneven skives will occur if you do not have constant pressure with the right hand. Practice until you get the feel of it.




Skived edge from Step 1
(B)
Top
(A)
Top

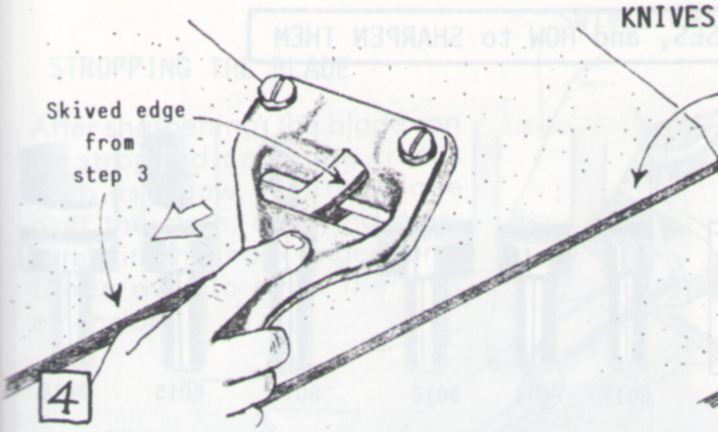
2

After skiving the full edge in step 1, turn leather (A) and complete the skive to the top (B). Skiver must be tilted to skive the edge on this side, matching the angle of the skive in step 1.

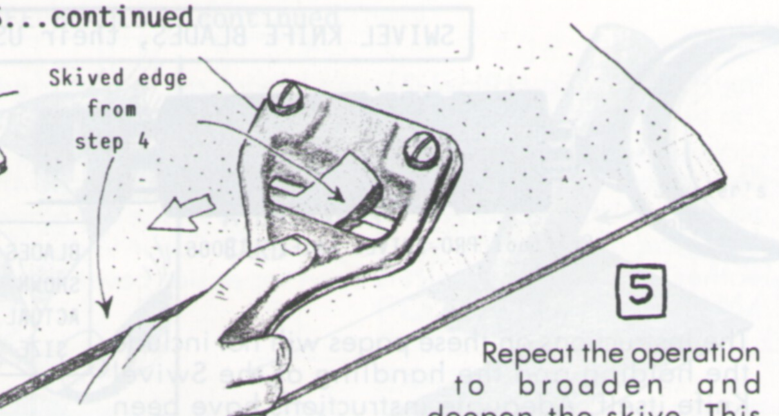

Begin Skive
Maintain angle for Slicing Action
Skived edge

3

With heavy leather you can begin the skive at the top edge (black arrow). Keep the right side of the tool against the skiving surface as a guide. Maintain constant position and pressure on the skiver to make a smooth skive as illustrated on the sketch. (continued)

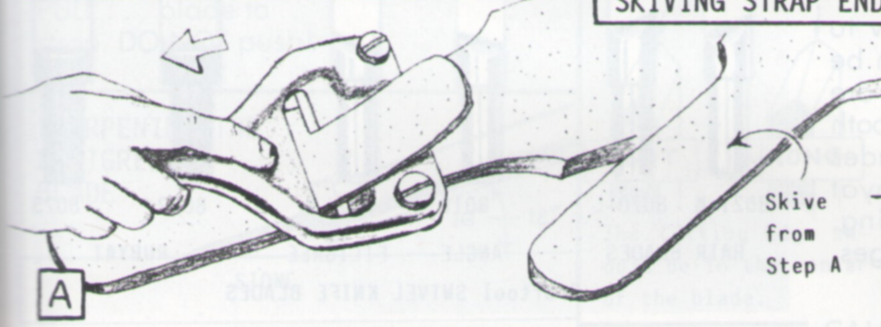

Skived edge
from
step 3
4

For deeper skive, begin again at the top and repeat step 3. This broadens the skive and removes more leather (illustration above).

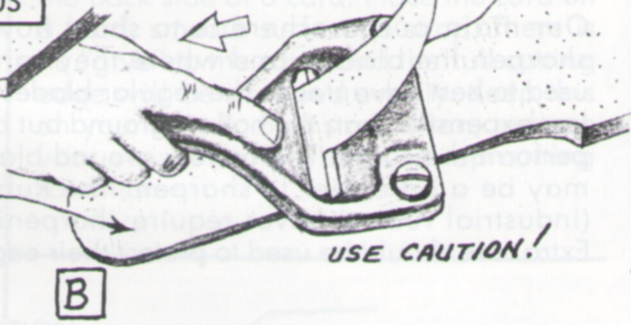

Skived edge
from
step 4
5

Repeat the operation to broaden and deepen the skive. This same method can be used with the Safety Skiver.

SKIVING STRAP ENDS

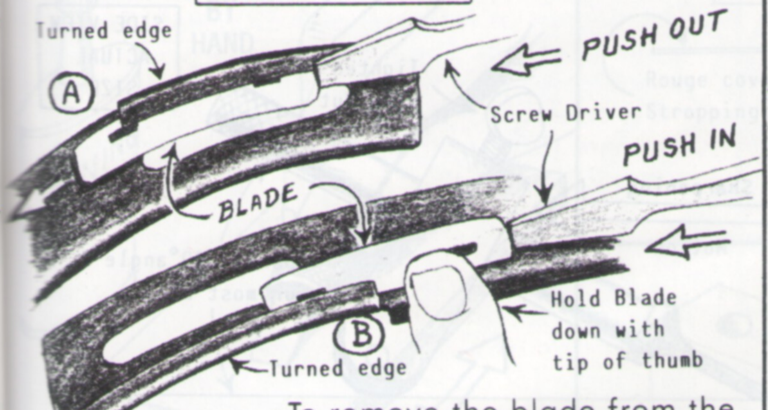

Skive
from
Step A
A

To reduce the thickness of straps (buckle ends, etc.) a more direct pull can be used. Do not try to remove the full width of the strap in one operation. More control of the depth is possible by skiving off one side; then the other.


USE CAUTION!
B

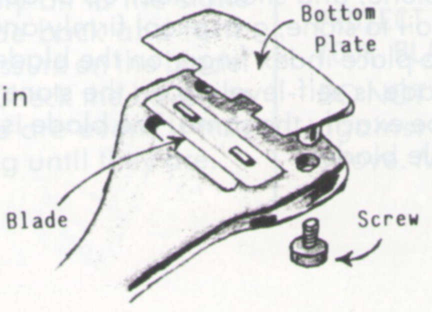
Begin second skive as shown, overlapping into the 1st skive. Much practice will be required to make even skives. Re-skive over areas that are not uniform in thickness.

CHANGING the BLADES

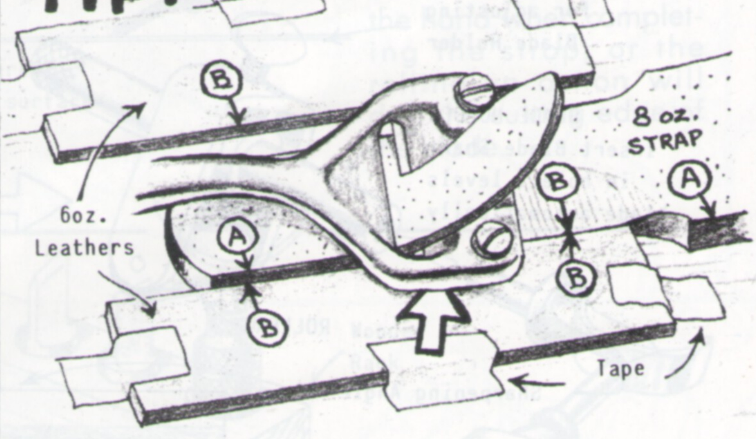

Turned edge
A
BLADE
PUSH OUT
Screw Driver
PUSH IN
Hold Blade
down with
tip of thumb
B
Turned edge

To remove the blade from the SKIFE, clamp handle in vise. Push blade out with a screwdriver (A). To replace new blade, remove from vise and insert blade in turned edge (B). Hold down with thumb and push in as shown.

To replace blade in the SKIVER, remove screws and the bottom plate.

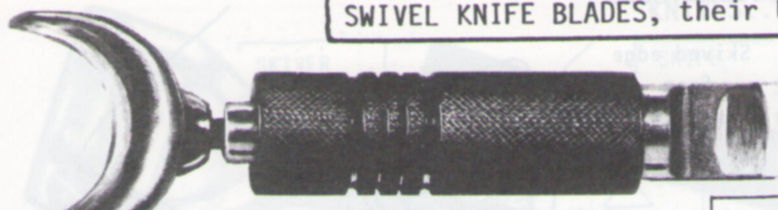

Bottom
Plate
Blade
Screw

TIP:

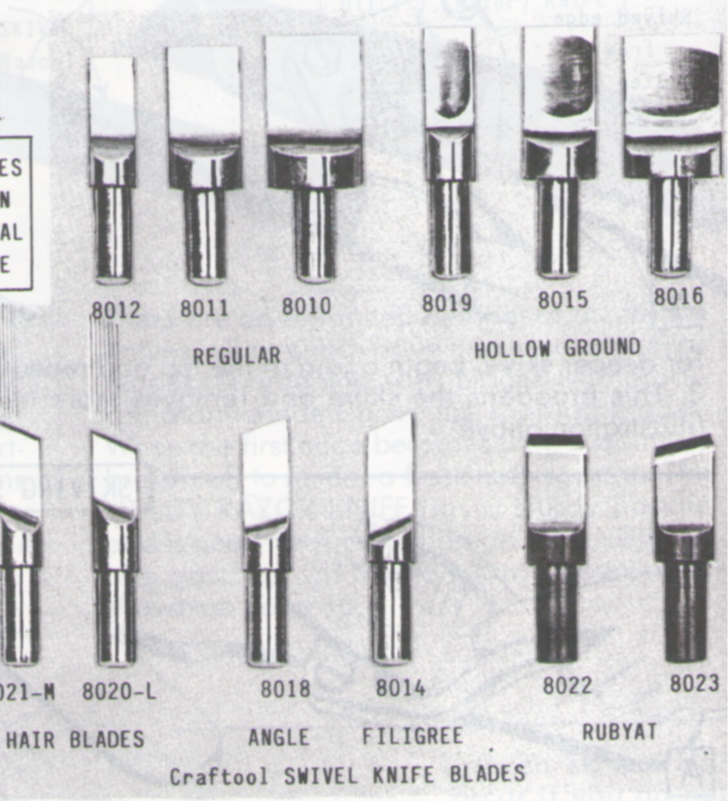

B
8 oz.
STRAP
B
A
6oz.
Leathers
A
B
B
Tape

A fairly uniform depth to the skive can be obtained as shown above. EXAMPLE: If you have an 8 oz. strap and wish to reduce the end to 6 oz. thickness, tape two parallel strips of 6 oz. leather to the bench. Place edge of strap against one strip and skive that edge. (A) equals 8 oz.; (B) equals 6 oz. in thickness. Begin skive as shown. Keep edge of tool (large arrow) on 6 oz. strip, just outside of cutting edge (large arrow). This prevents cutting deeper than the 6 oz. thickness. To skive the other edge, push the strap against the opposite 6 oz. strip. As long as you do not allow the blade to cut into the 6 oz. strips, the skiving depth will be uniform.

SWIVEL KNIFE BLADES, their USES, and HOW to SHARPEN THEM



Craftool PRO-SWIVEL KNIFE - 8006


BLADES
SHOWN
ACTUAL
SIZE
8012
8011
8010
REGULAR
8019
8015
8016
HOLLOW GROUND
8021-M
8020-L
HAIR BLADES
8018
ANGLE
8014
FILIGREE
8022
8023
RUBYAT

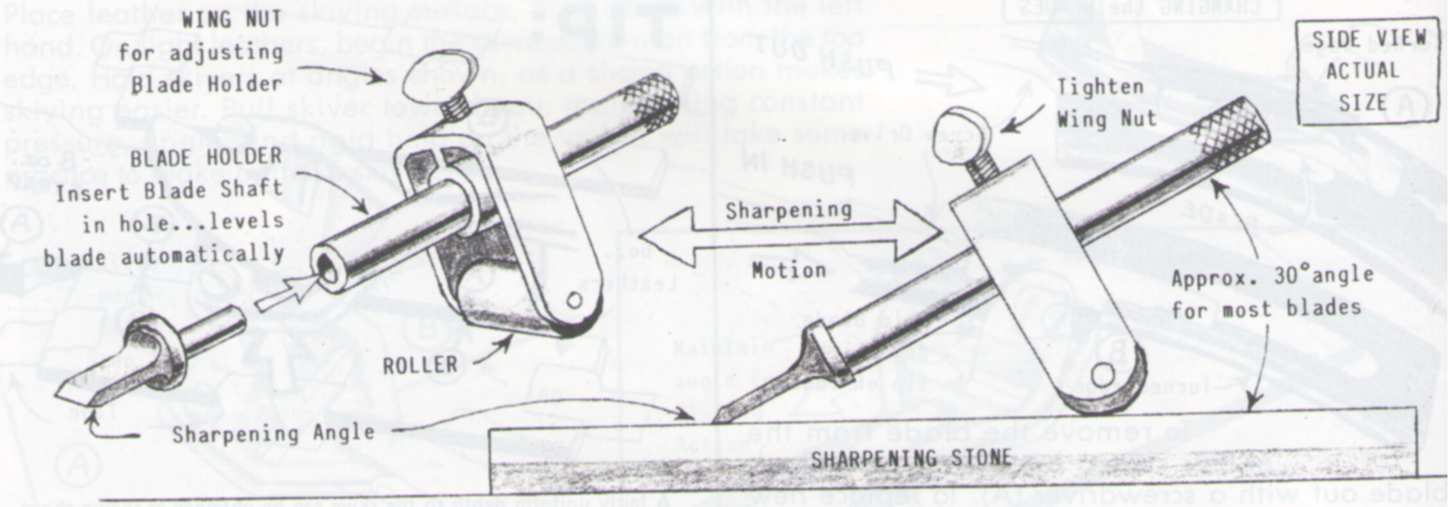
Craftool SWIVEL KNIFE BLADES

The instructions on these pages will not include the holding and the handling of the Swivel Knife itself. Adequate instructions have been given in previous publications. The "LEATHERWORK MANUAL" has excellent instructions on holding and using this tool.

Our main purpose here is to show how to sharpen the blades, and where they can be used to best advantage. The regular blades are less expensive than the hollow ground but both perform the same. The hollow ground blades may be a bit easier to sharpen. The Rubyat (industrial rubies) never require sharpening. Extra care should be used to protect their edges.

The importance of keeping the blade sharp cannot be stressed too often! A good quality sharpening stone should be purchased. Use the coarse side for quickly shaping the blade; the fine grit for producing a keen edge. The Craftool KEEN EDGE SHARPENER is an excellent tool to aid in sharpening the swivel knife blades.

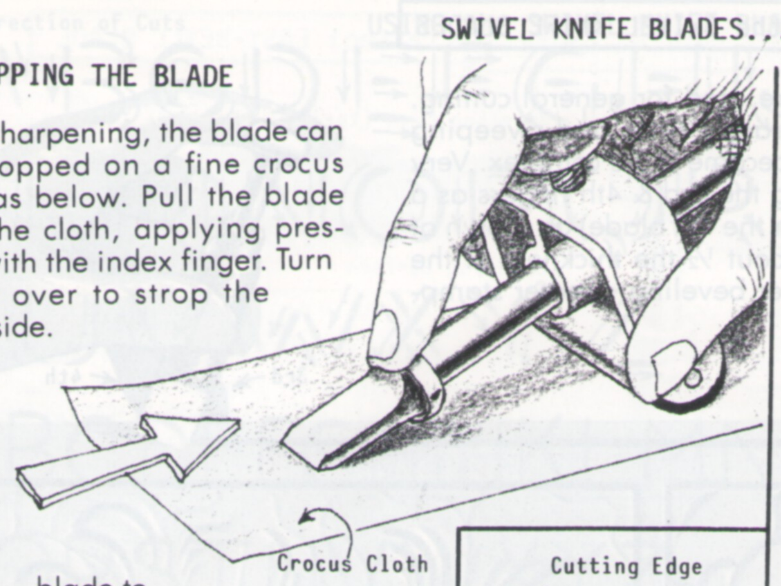
The CRAFTOOL KEEN EDGE SWIVEL KNIFE SHARPENER


WING NUT
for adjusting
Blade Holder
BLADE HOLDER
Insert Blade Shaft
in hole...levels
blade automatically
ROLLER
Sharpening Angle
Sharpening
Motion
Tighten
Wing Nut
SIDE VIEW
ACTUAL
SIZE
Approx. 30° angle
for most blades
SHARPENING STONE

Sharpening the blades with the KEEN EDGE SHARPENER: Place the shaft of the swivel knife blade into the hole of the blade holder. Loosen wing nut, set unit on stone, and slide holder up or down to get the angle of the blade flush with stone. Tighten wing nut. Apply oil to stone, grasp tool firmly and apply pressure as you move the unit back and forth. It will be necessary to place index finger on the blade during the pulling motion (see stropping sketch on opposite page). The blade is self-leveling on the stone. Turn blade over to sharpen the other side. The angles of each side should be exactly the same. The blade is now ready to strop. NOTE: The Keen Edge Sharpener also sharpens the angle blades.

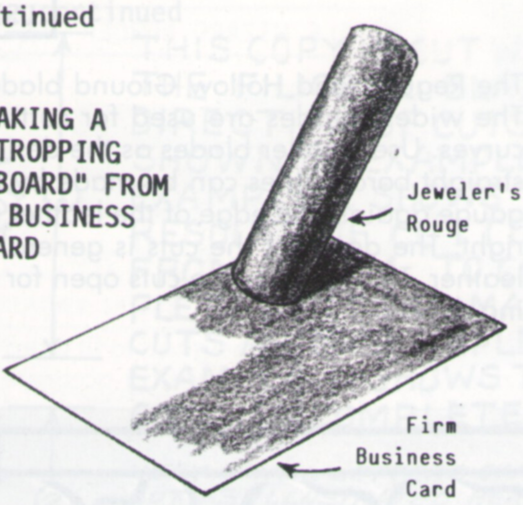
STROPPING THE BLADE

After sharpening, the blade can be stropped on a fine crocus cloth as below. Pull the blade over the cloth, applying pressure with the index finger. Turn blade over to strop the other side.

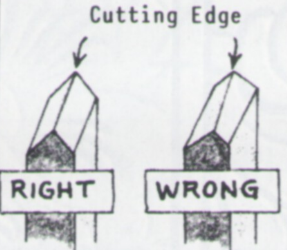


NOTE:
PULL . . . blade to strop. DO NOT push!

MAKING A STROPPING "BOARD" FROM A BUSINESS CARD

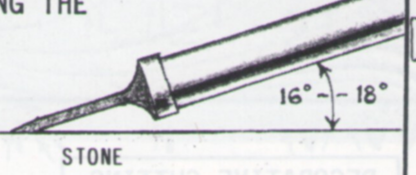


Rub JEWELER'S ROUGE thoroughly over the back side of a card. Place the card on a hard, smooth surface to strop. There is no "give" to the card, and the full cutting edge will be stropped evenly. Keep this on your bench, and strop often, to keep your swivel knife blades in top cutting condition.



The Cutting Edge should be in the center of the blade.

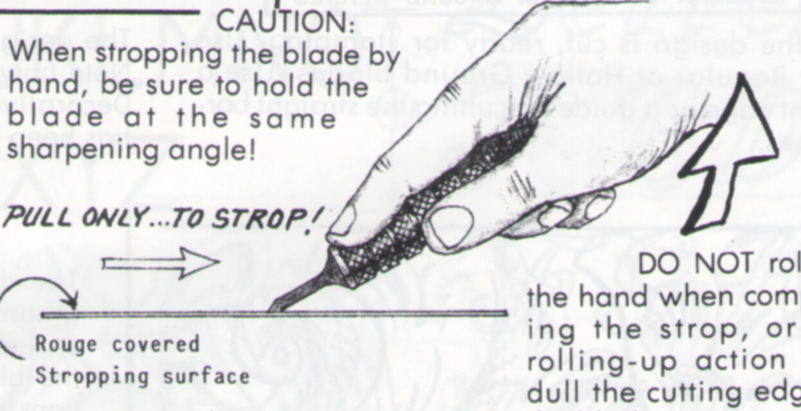
SHARPENING THE FILIGREE BLADE



The filigree blade should be sharpened at a much lesser angle than the other blades.

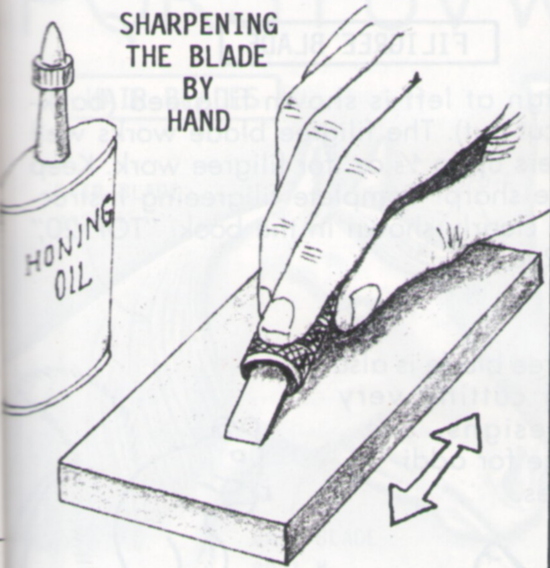
CAUTION:
When stropping the blade by hand, be sure to hold the blade at the same sharpening angle!

PULL ONLY...TO STROP!

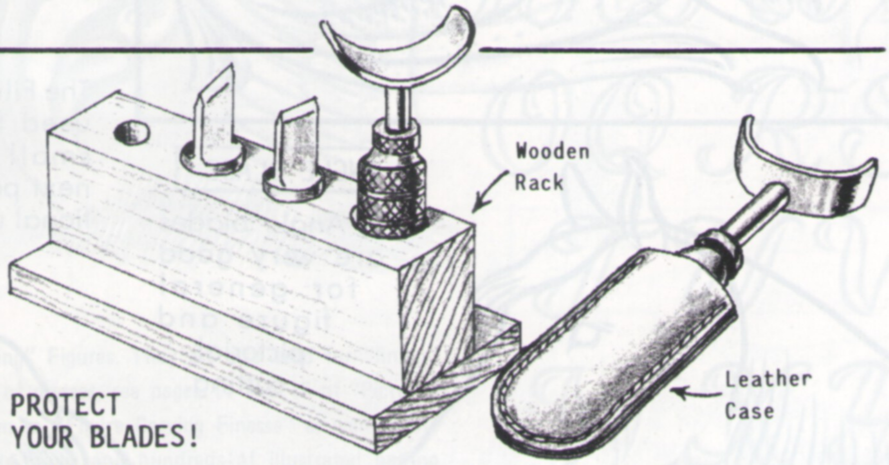


DO NOT roll up the hand when completing the strop, or the rolling-up action will dull the cutting edge of the blade.

SHARPENING THE BLADE BY HAND



When sharpening the blade by hand, hold the swivel barrel firmly at the proper angle. Apply oil to the stone and push the blade back and forth vigorously with pressure on the blade. Repeat other side. Check the bevels to see that both sides are even. If not, continue sharpening until they are.

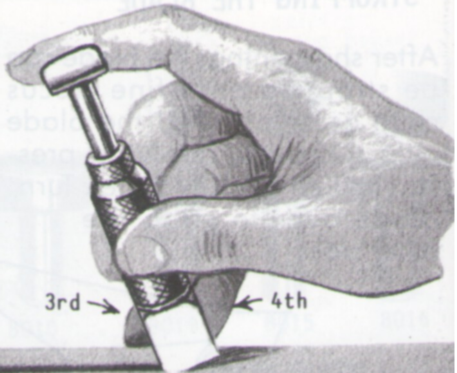


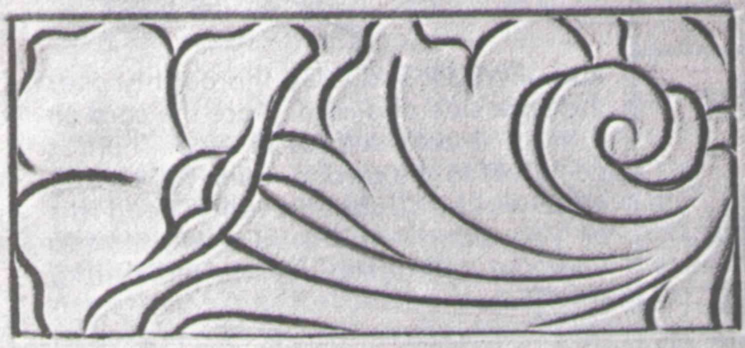
PROTECT YOUR BLADES!

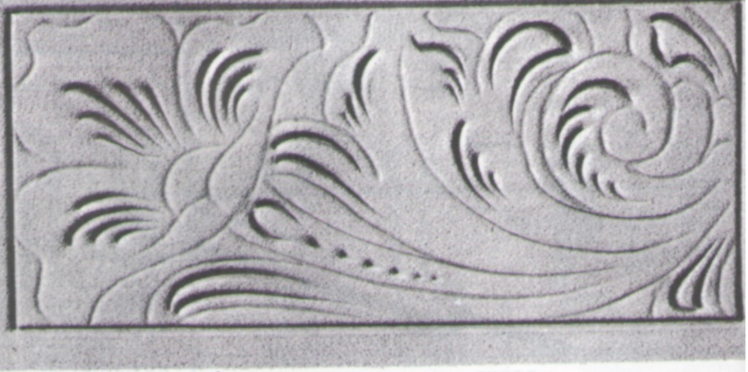
DO NOT leave your blades laying loose, to become damaged against other tools. A couple of suggestions are shown above. Many modifications are possible.

USING the SWIVEL KNIFE BLADES

The Regular and Hollow Ground blades are used for general cutting. The widest blades are used for cutting straight lines and sweeping curves. Use smaller blades as the designs become more complex. Very straight border lines can be made by using the 3rd & 4th fingers as a gauge against the edge of the leather (with the ½" blade) as shown at right. The depth of the cuts is generally about ½ the thickness of the leather. This spreads the cuts open for easier beveling; greater stamping depth.





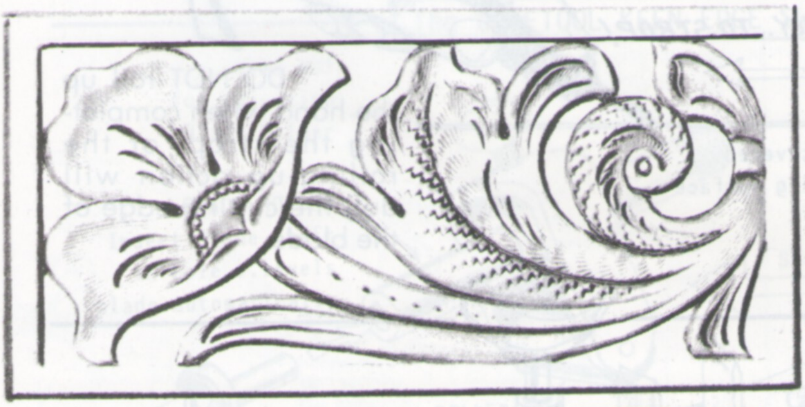


REGULAR or HOLLOW GROUND BLADES

Here the design is cut, ready for stamping. Use either Regular or Hollow Ground blades. Use a straight edge as a guide for cutting the straight border lines.

DECORATIVE CUTTING

The design above shows only the decorative cuts. Note how they conform to the flow of the design. Decorative cutting is done last after all stamping has been completed.



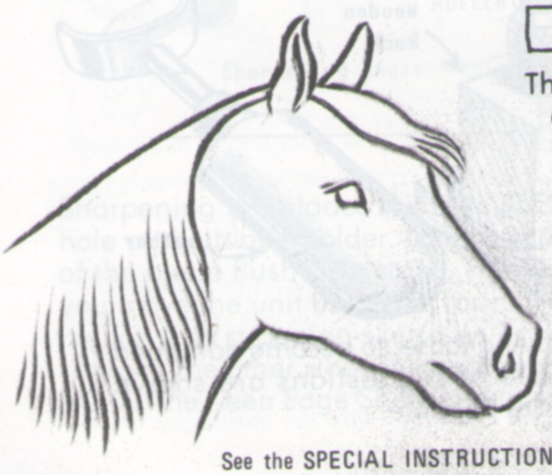
FILIGREE BLADE

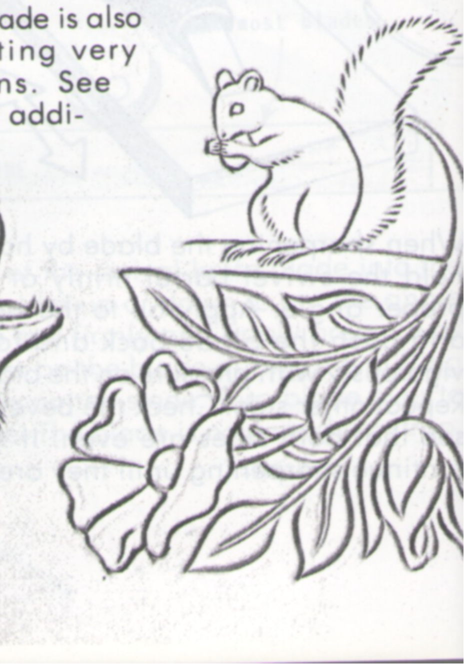
The design at left is shown filigreed (background cut out). The filigree blade works well on leathers up to ⅘ oz. for filigree work. Keep the blade sharp! Complete filigreeing instructions are clearly shown in the book: "TOP 20," pages 22 to 24.

The Filigree blade is also used for cutting very small designs. See next page for additional uses.

ANGLE BLADE

The Angle blades are very good for general figure and pictorial cutting.

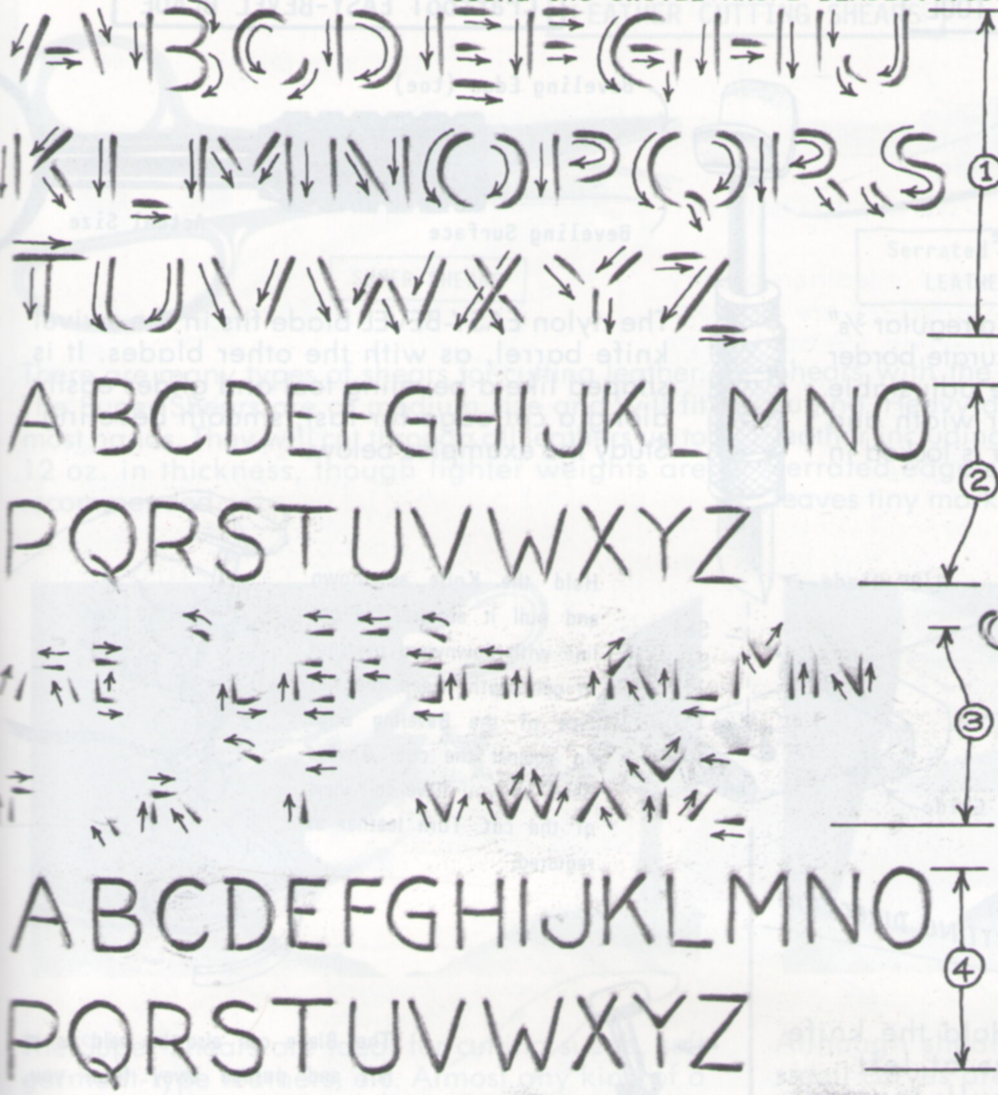




See the SPECIAL INSTRUCTIONS for using the ANGLE and FILIGREE blades in: "Pictorial Carving Finesse", page 4. "Figure Carving Finesse", page 6. . .and throughout the pages of both books.

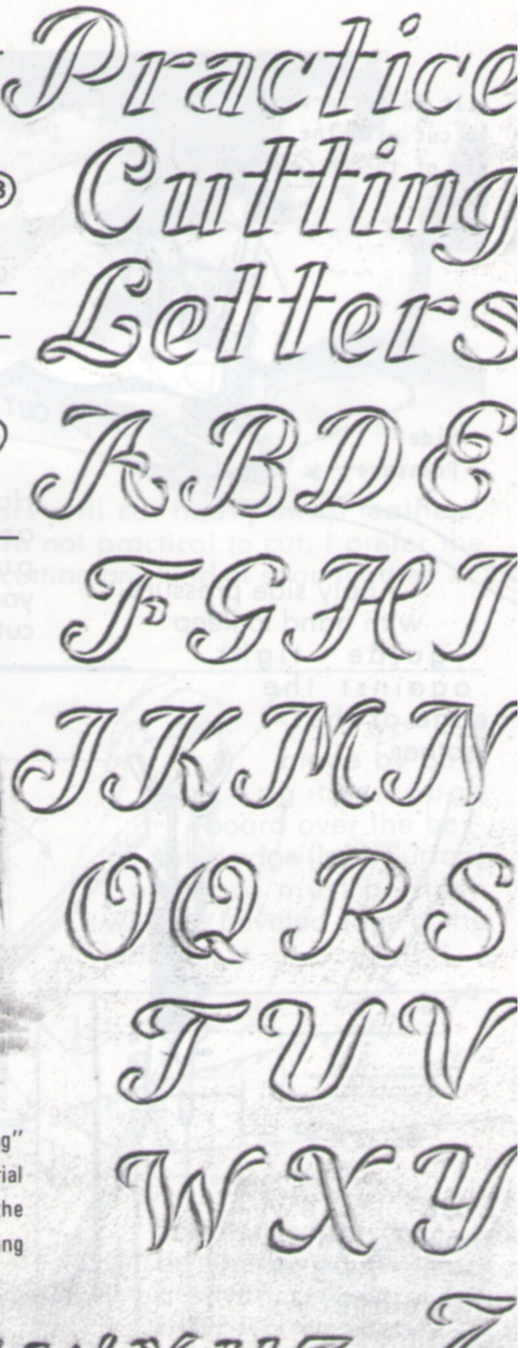
Arrows Show the Direction of Cuts

USING the SWIVEL KNIFE BLADES...continued

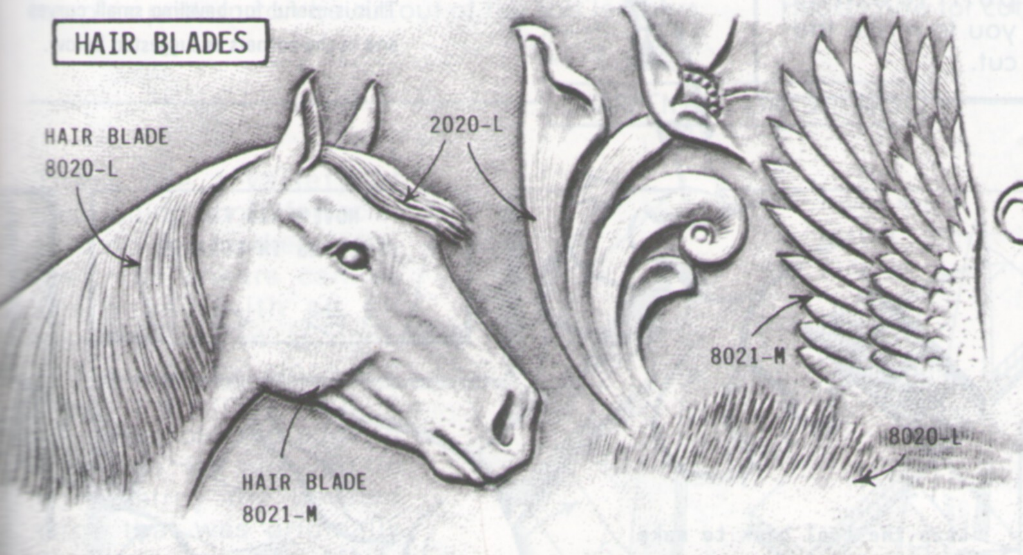

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
①
②
③
④

THIS COPY IS CUT WITH THE FILIGREE BLADE. DIRECTION OF CUTS IS SHOWN IN EXAMPLE 1. EXAMPLE 2 SHOWS THE RESULTS OF CUTTING FROM STEP 1. TO COMPLETE LETTERS, MAKE CUTS AS IN EXAMPLE 3. EXAMPLE 4 SHOWS THE CUTTING COMPLETED.

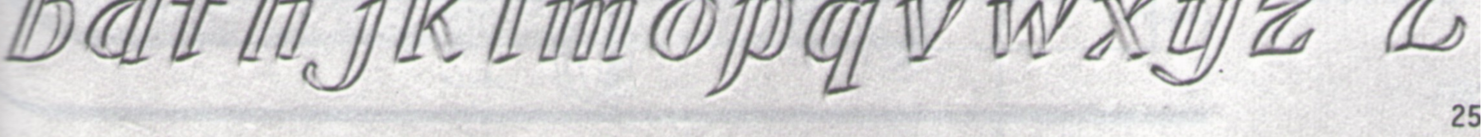
VERY SMALL LETTERS CAN BE CUT AS ILLUSTRATED HERE... USING STEPS AT LEFT.


Practice
Cutting
Letters
ABDE
FGHI
JKMN
OQRS
TUV
WXY

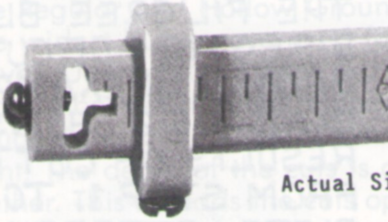
HAIR BLADES


HAIR BLADE
8020-L
2020-L
8021-M
8020-L
HAIR BLADE
8021-M

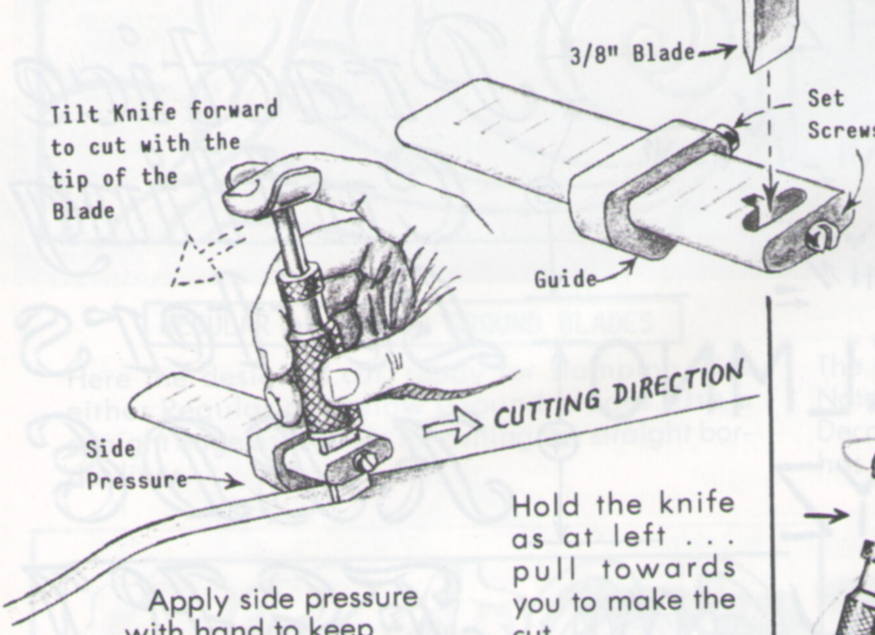
HAIR BLADES. . .are used for more than "Hairing" Figures. They are also used for "lining" the stems of Floral designs. For making all types of grasses, see pages 14 and 15 of "Pictorial Carving Finesse". More grass techniques are shown in "Figure Carving Finesse" as well as the veining of bird's wings, texturing clothing, reptile skins, and hundreds of illustrated hairing techniques and special step-by-step applications of the HAIR BLADES.


bdfhjklmopqvwxyz Z

LITTLE WIZARD BORDER TOOL


Actual Size

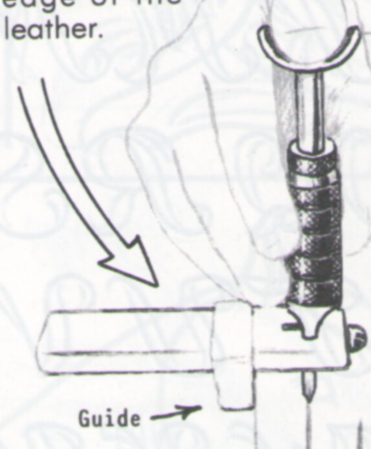
The BORDER TOOL is designed to fit a regular 3/8" swivel knife blade, for cutting accurate border lines from 1/16" to 1 1/2" wide. The adjustable guide is set to the desired border width and locked with a set screw. The blade is locked in the end slot with a set screw.


3/8" Blade
Set Screws
Guide
CUTTING DIRECTION
Side Pressure

Tilt Knife forward to cut with the tip of the Blade

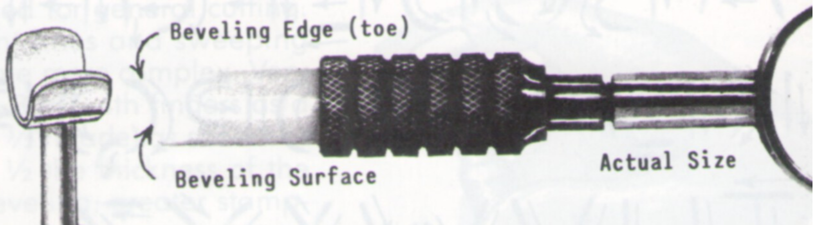
Hold the knife as at left . . . pull towards you to make the cut.

Apply side pressure with hand to keep guide tight against the edge of the leather.

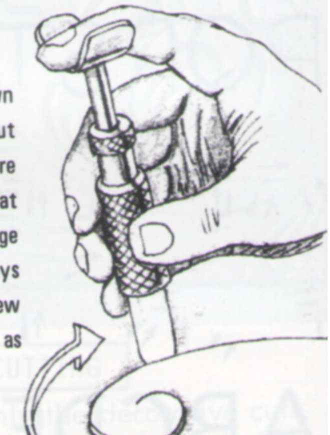


Front view showing guide against edge of the leather as cut is made.

Craftool EASY-BEVEL BLADE

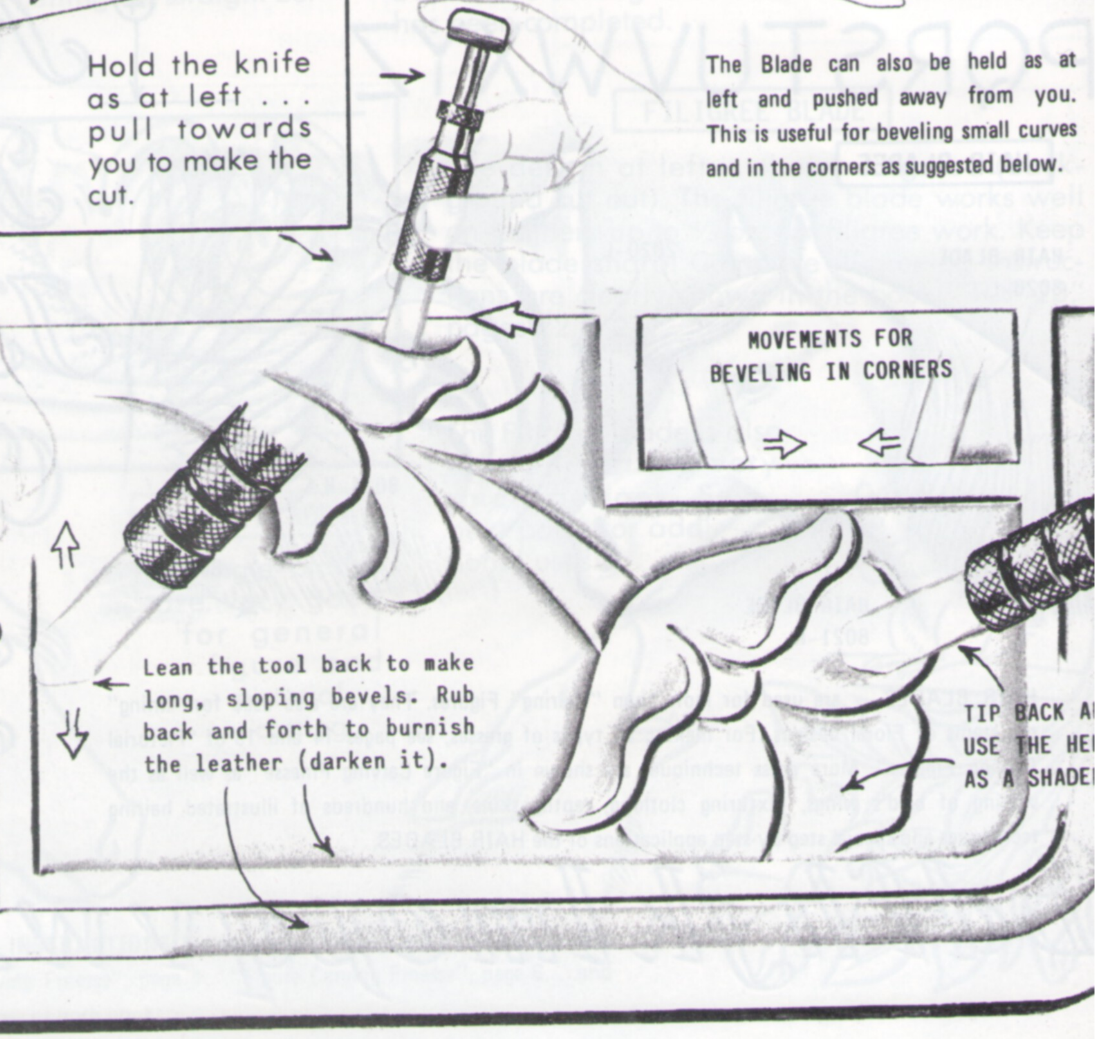

Beveling Edge (toe)
Beveling Surface
Actual Size

The nylon EASY-BEVEL blade fits in the swivel knife barrel, as with the other blades. It is shaped like a beveling tool and glides easily along a cut edge for fast, smooth beveling. Study the examples below.



Hold the Knife as shown and pull it around the cut line with downward pressure to get depth. Keep the flat face of the Beveling Edge up against the cut. Always Bevel so you have full view of the cut. Turn leather as required.

The Blade can also be held as at left and pushed away from you. This is useful for beveling small curves and in the corners as suggested below.


MOVEMENTS FOR BEVELING IN CORNERS

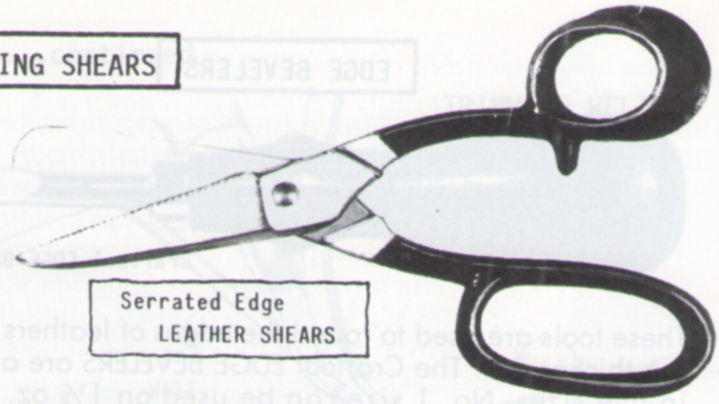
Lean the tool back to make long, sloping bevels. Rub back and forth to burnish the leather (darken it).

TIP BACK A
USE THE HE
AS A SHADE

LEATHER CUTTING SHEARS

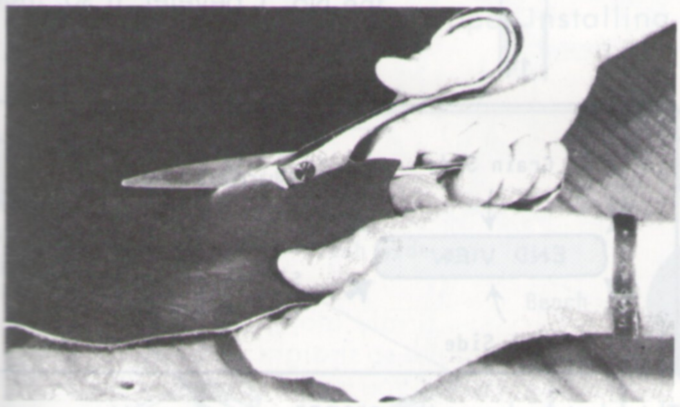
SUPER SHEARS

There are many types of shears for cutting leather. The Super Shears are of medium size and will fit most hands. They will cut through all leathers up to 12 oz. in thickness, though lighter weights are recommended.



Serrated Edge LEATHER SHEARS

Shears with the serrated edge will not slip while cutting. Heavy-duty models will cut any weight of leather including the heaviest skirting leather. The serrated edge should be on the flesh side, as it leaves tiny marks.

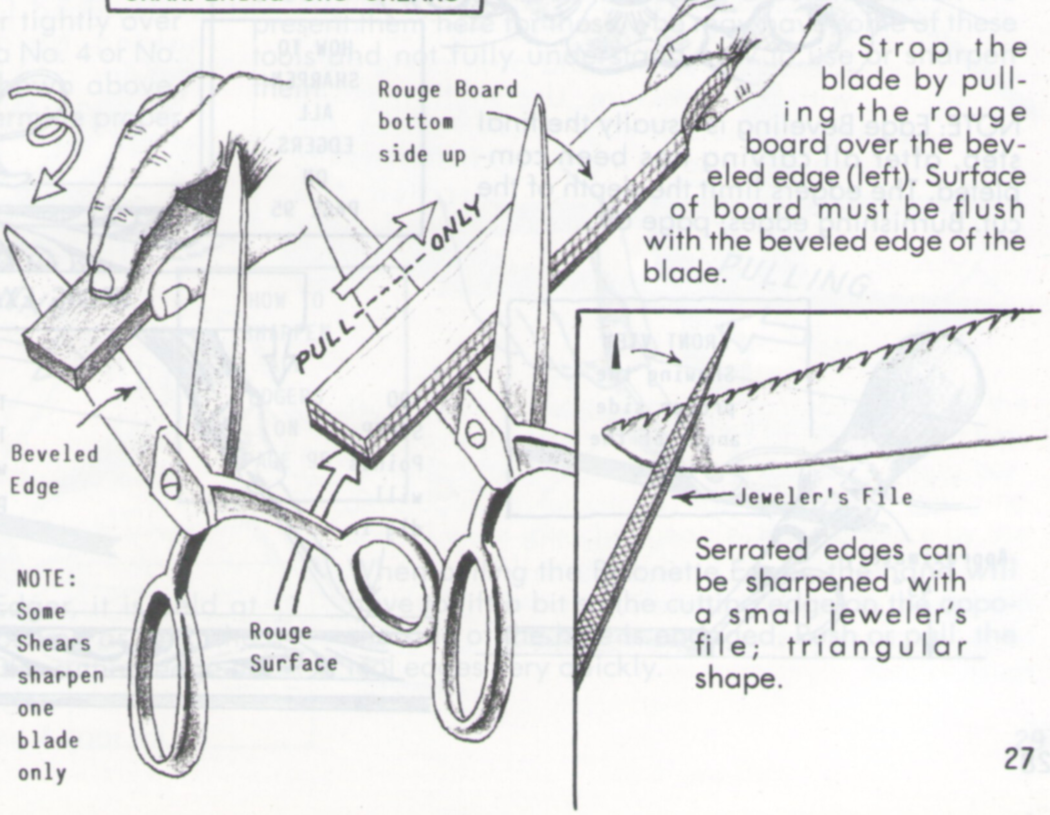


The Super Shears are ideal for cutting suede, soft garment-type leathers, etc. Almost any kind of a complex pattern can be cut out of the soft leathers.

Although shears will cut heavy strap leathers, small curves are not practical to cut. I prefer the Head knife for cutting any kind of strap leather.

SHARPENING the SHEARS

There are a variety of sharpening tools for scissors on the market. However, the shears can be sharpened with an oil stone as shown at right. Apply oil to the stone and work in a circular motion along the beveled edge of the blade. Be sure you do not destroy the beveled edge that was originally made on the blade. Maintain the same angle. Use the fine grit to obtain a keen edge. Repeat the operation with the opposite blade.


Beveled Edge
NOTE: Some Shears sharpen one blade only
PULL---ONLY
Rouge Board bottom side up
Rouge Surface
Jeweler's File

Strop the blade by pulling the rouge board over the beveled edge (left). Surface of board must be flush with the beveled edge of the blade.

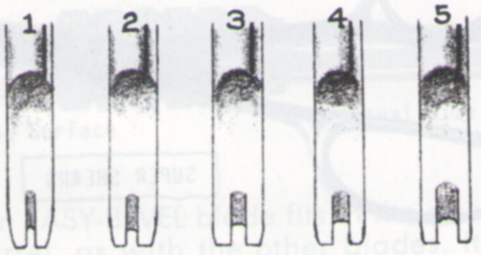
Serrated edges can be sharpened with a small jeweler's file; triangular shape.

EDGE BEVELERS

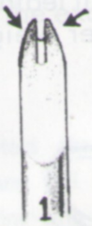
Craftool EDGE BEVELER

These tools are used to round the edges of leathers of varying thicknesses. The Craftool EDGE BEVELERS are available in five sizes. No. 1 size can be used on 1½ oz. to 3 oz. leather (see "TIP" at right). Use No. 2 on 4 to 6 oz.; No. 3 on 6 to 8 oz.; No. 4 on 8 to 10 oz., and No. 5 on 10 oz. and heavier. This is only a general rule, as there are times you may desire a heavier or lighter edge bevel.

Craftool BEVEL-EASE
EDGE BEVELERS

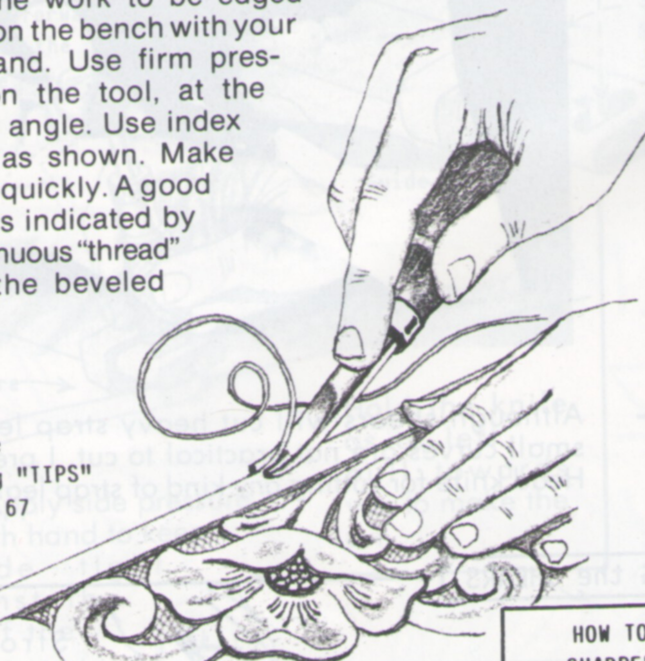


Actual Size

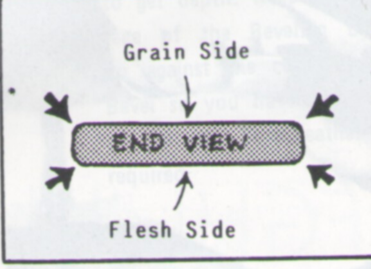


TIP: For beveling the very light leathers, you may have to grind off the sides at the point (arrows) of the No. 1 beveler. If so, then buff and polish smoothly.

Hold the work to be edged firmly on the bench with your free hand. Use firm pressure on the tool, at the proper angle. Use index finger as shown. Make bevels quickly. A good bevel is indicated by a continuous "thread" from the beveled edge.

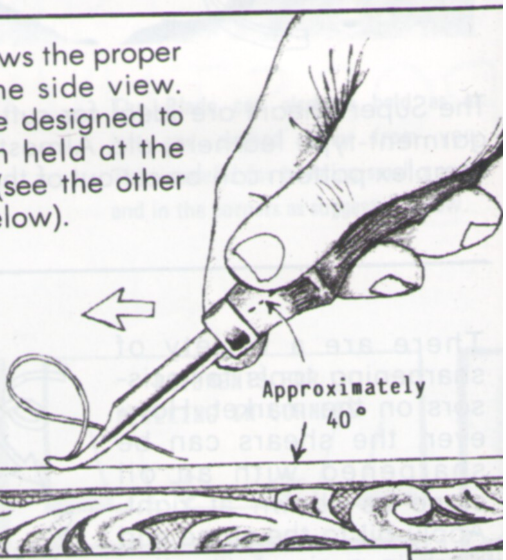


See more Beveling "TIPS" on page 67



Straps and belts are usually edged on both sides. If lining leather is used, glue lining to strap. Trim off excess then edge the lining.

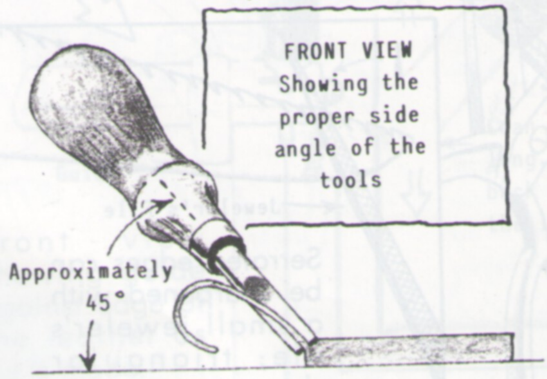
This sketch shows the proper angle, from the side view. These tools are designed to cut only when held at the proper angle (see the other illustrations below).



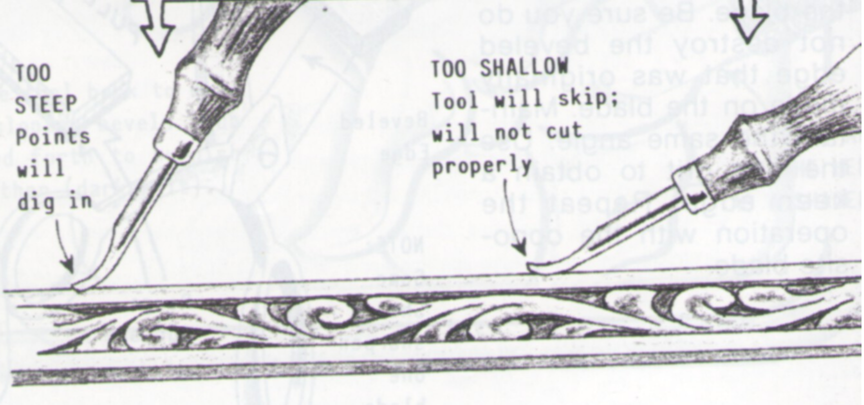
HOW TO SHARPEN ALL EDGERS ON PAGE 95

NOTE: Edge Beveling is usually the final step, after all carving has been completed. The edgers limit the depth of the cut. Burnishing edges; page 69.

FRONT VIEW
Showing the proper side angle of the tools



WRONG EXAMPLES BELOW

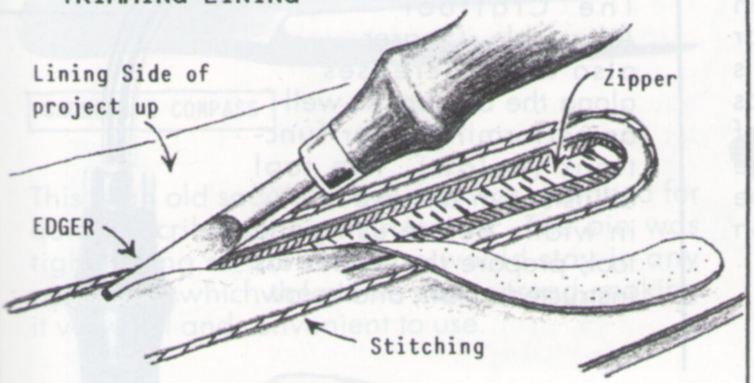


TOO STEEP
Points will dig in

TOO SHALLOW
Tool will skip; will not cut properly

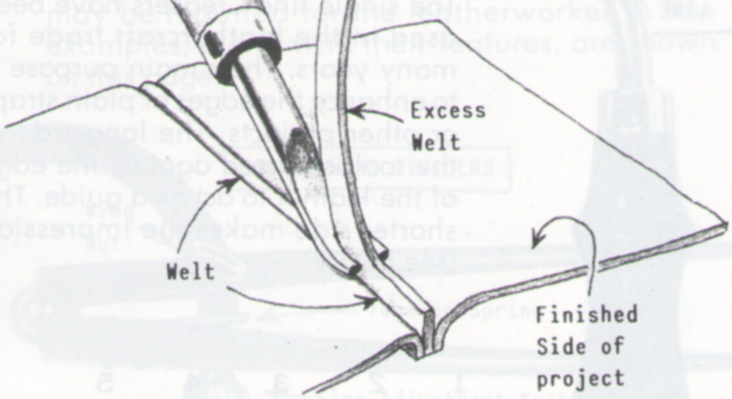
EDGE BEVELERS...continued

TRIMMING LINING


Lining Side of project up
Zipper
EDGER
Stitching

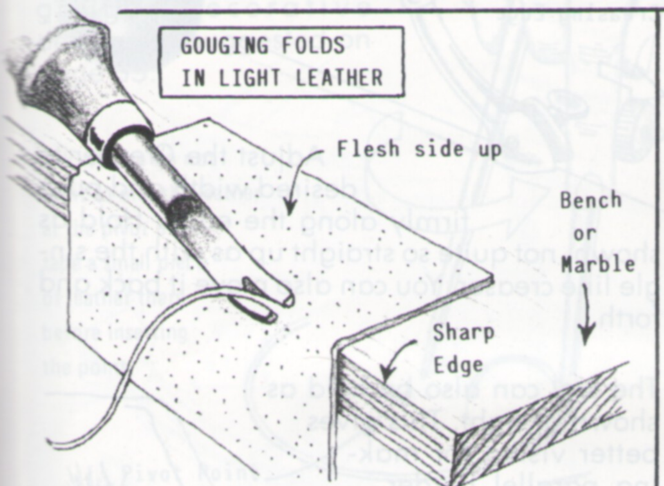
The Edgers can be used for trimming the lining out of zipper slots. Instructions are given on page 29 of "The Art of MAKING LEATHER CASES" Volume TWO, along with complete zipper installing instructions.

TRIMMING WELTS



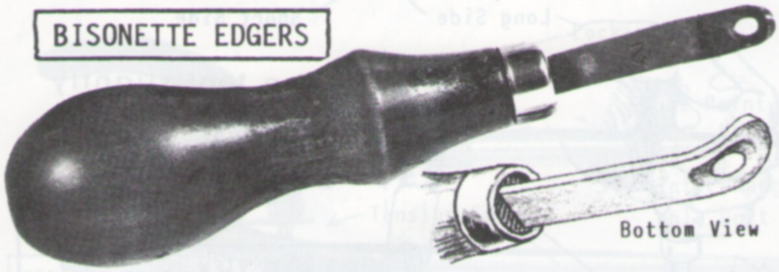
The Edgers can also be used for trimming excess welts from your projects. See page 75 of "The Art of MAKING LEATHER CASES" Volume TWO, along with complete welt making and installation.

GOUGING FOLDS IN LIGHT LEATHER

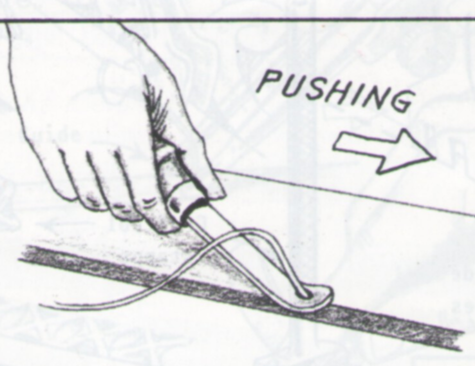


Light fold-gouges can be made in 2 oz. to 3 oz. leather by folding leather tightly over bench. Hold securely and run a No. 4 or No. 5 edger down the edge as shown above. Practice on scrap pieces to determine proper sized edger.

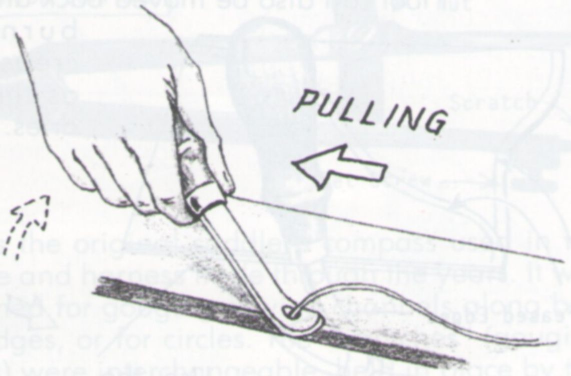
BISONETTE EDGERS



The BISONETTE (Bissonnette) EDGERS were used by the early saddle and harness makers. They perform the same function as the Craftool Edgers with one exception . . . they can be pushed or pulled to bevel the edge. They came in a larger selection of sizes, the largest being suitable to edge the horn covers on saddles . . . by pulling around the horn, much like using a potato peeler. We present them here for those who may have some of these tools and not fully understand how to use or sharpen them.



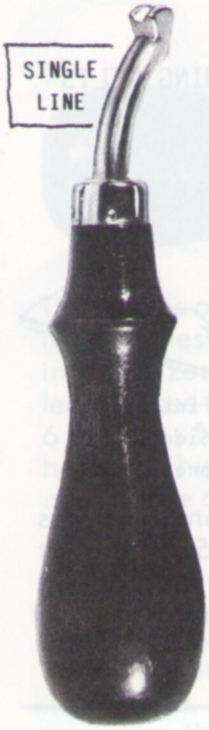
HOW TO SHARPEN ALL EDGERS ON PAGE 95



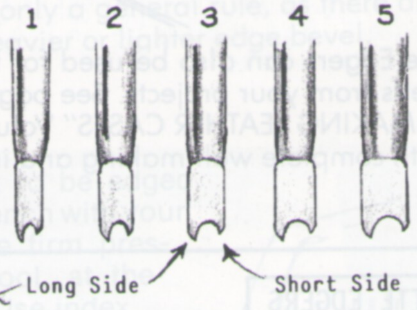
When *pushing* the Bisonette Edger, it is held at about the same angle and position as with the Craftool Edgers. This engages the cutting edge of the hole nearest the handle.

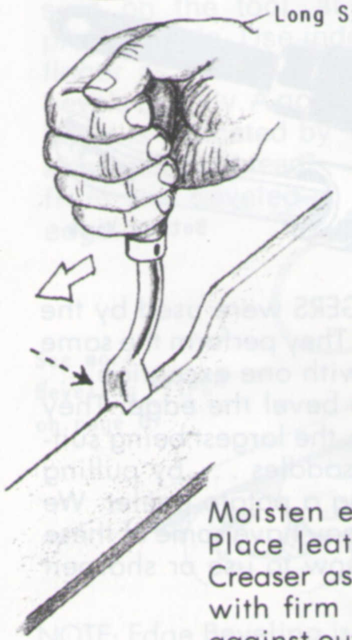
When *pulling* the Bisonette Edger, the hand will have to lift a bit so the cutting edge on the opposite side of the hole is engaged. Push or pull, the tool edges very quickly.

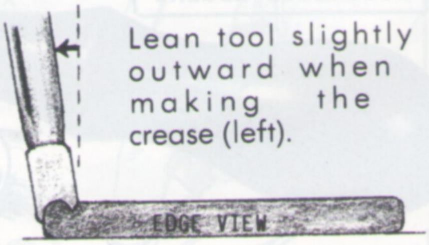
CREASERS



The single line Creasers have been used in the leathercraft trade for many years. Their main purpose is to enhance the edges of plain straps or other projects. The long side of the tool is placed against the edge of the leather to act as a guide. The shorter side makes the impression (see below).



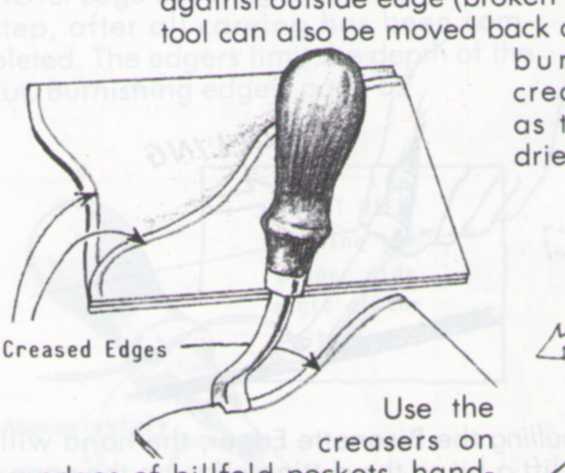




Lean tool slightly outward when making the crease (left).

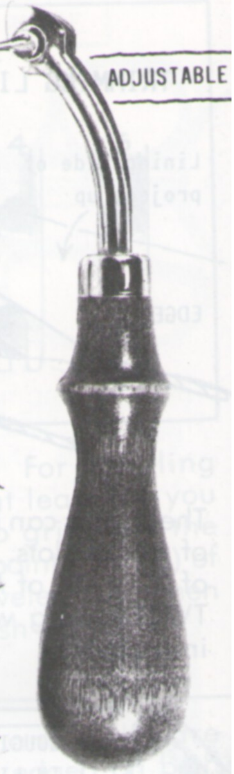
Prepare the leather for creasing by rounding edges with edge beveler. Burnish the edges (see page 69).

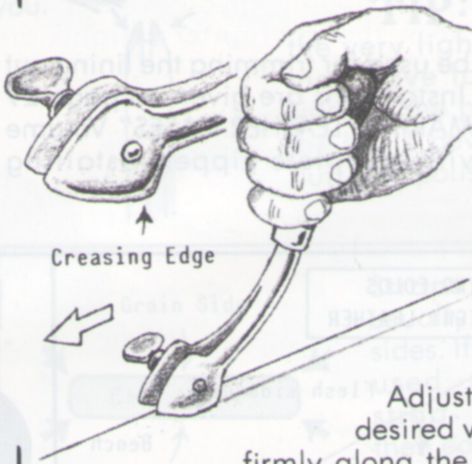
Moisten edges with a damp sponge. Place leather on a hard surface. Hold Creaser as shown and push along edge with firm pressure. Use slight pressure against outside edge (broken arrow). The tool can also be moved back and forth to burnish the creased area as the leather dries.



Use the creasers on the edges of billfold pockets, handbags, belts, etc., to give the edges a finished look.

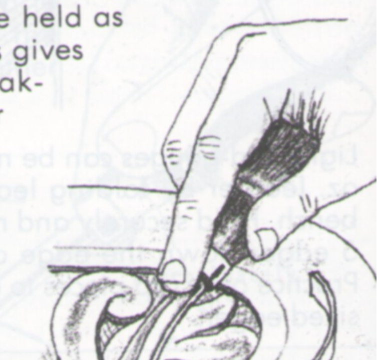
The Craftool Adjustable Creaser also makes creases along the borders as well as performing other functions (below). The tool adjusts from zero to a full ¼" in width. Before using the tool, prepare the leather as instructed at left, and below.

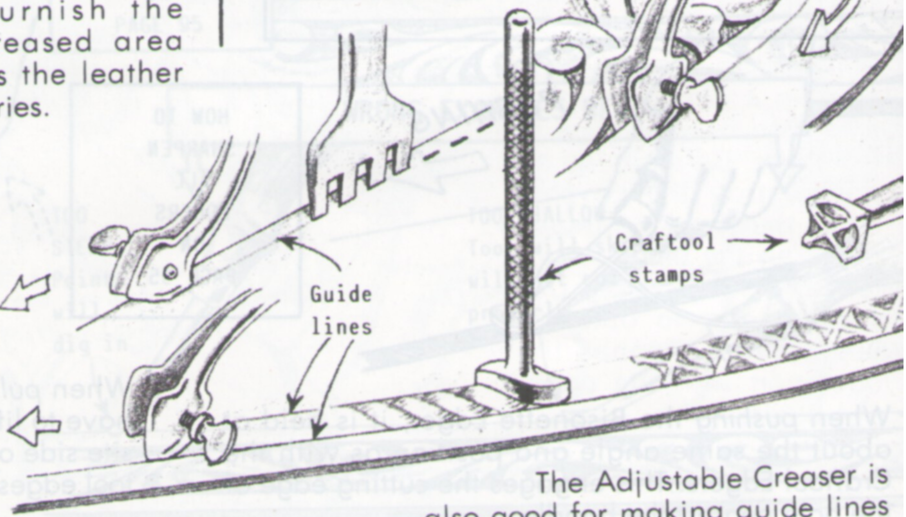




Adjust the Creaser to desired width and push firmly along the edge. Hold as shown, not quite so straight up as with the single line creaser. You can also move it back and forth.

The tool can also be held as shown at right. This gives better vision for making parallel border lines. The Creaser is also good for making guide lines for punching lacing slits (below).





The Adjustable Creaser is also good for making guide lines for rope & geometric stamping.

COMPASSES

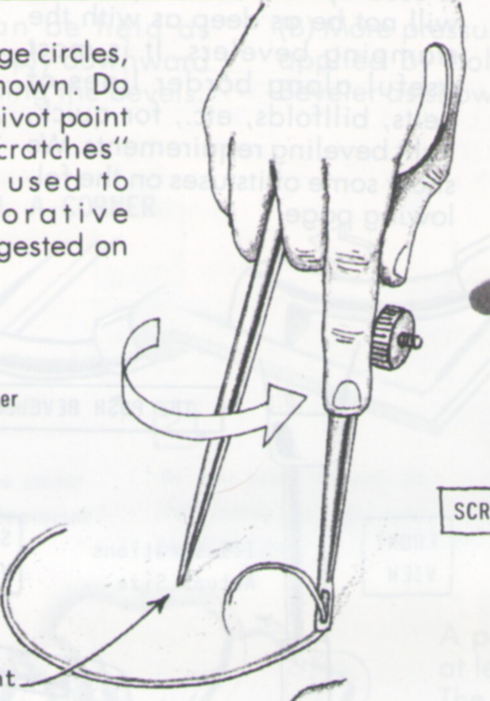
There are dozens of kinds of compasses and dividers, some with specific purposes. Only two or three may be required for the leatherworker. A few examples, along with their features, are shown on this page.

SADDLER'S COMPASS

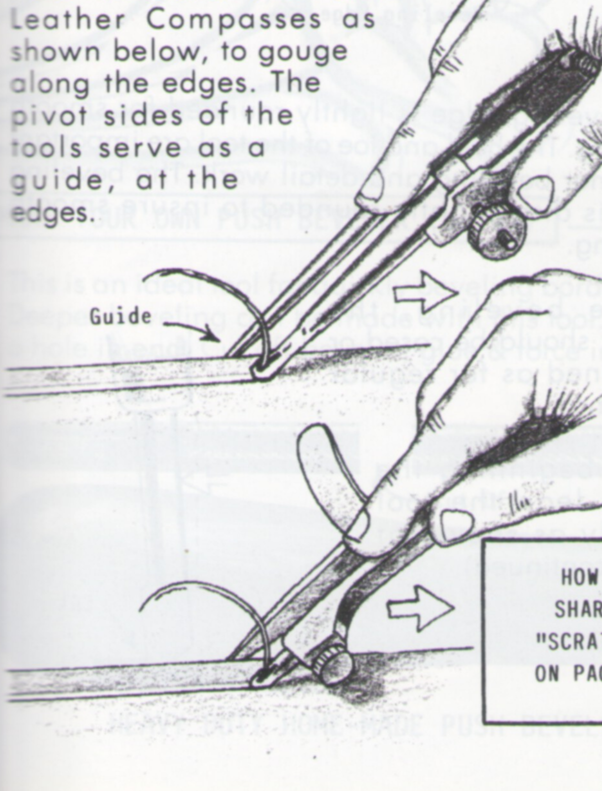
This is an old saddler's tool that was designed for quickly scribing lines, circles, etc. The pin was tight-fitting so the compass would stay in any position to which the points were spread, making it very fast and convenient to use.

To scribe or gouge circles, hold tool as shown. Do not allow the pivot point to slip. The "scratches" can also be used to gouge decorative designs as suggested on page 35.

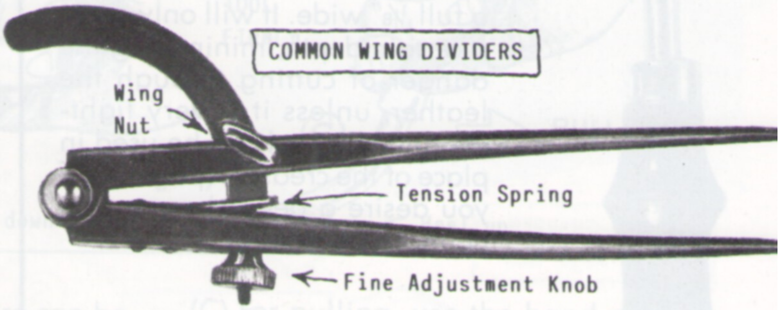
TIP: If you do not want to mar the leather at the pivot point, tape a small piece of leather there before inserting the point.



Hold the Scratch and Patent Leather Compasses as shown below, to gouge along the edges. The pivot sides of the tools serve as a guide, at the edges.

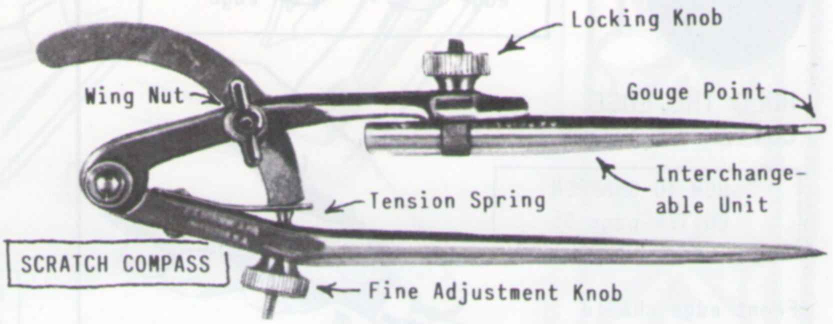


HOW TO SHARPEN "SCRATCHES" ON PAGE 92



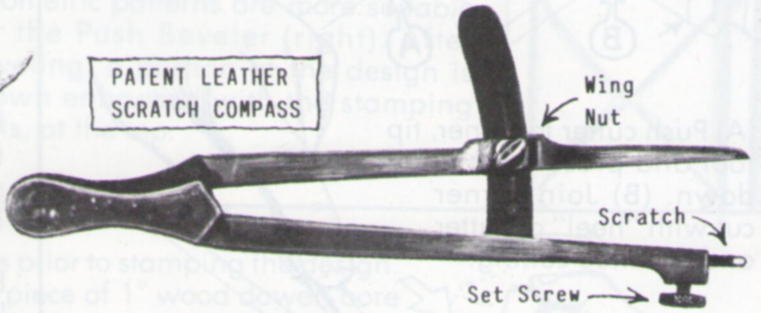
COMMON WING DIVIDERS

These dividers are good for scribing circles, guide lines, retaining a measured distance, marking lacing holes, etc. The wing nut is used to set the distance, the adjustment knob then sets the dividers to very accurate settings.



SCRATCH COMPASS

This compass operates as the dividers above. It has 4 interchanging units; 3 "scratches" (gouge points) & 1 sharp point for regular divider use. The "scratches" are used for gouging sewing channels in circles or along border edges.



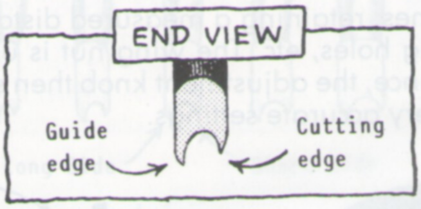
PATENT LEATHER SCRATCH COMPASS

This is the original saddler's compass used in the saddle and harness trade through the years. It was designed for gouging sewing channels along border edges, or for circles. The "scratches" (gouging points) were interchangeable, held in place by the set screw. All sewing, be it by hand or machine, should be sewn in a gouged channel to protect the threads.

Craftool EDGE CUTTER and PUSH BEVELER

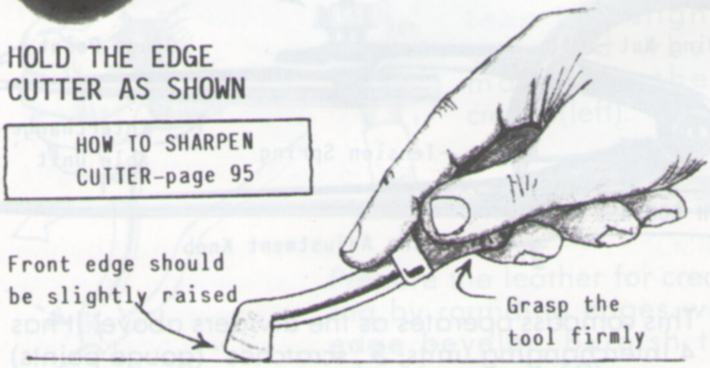
EDGE
CUTTER

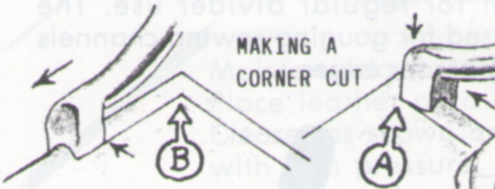
The Craftool Edge Cutter is designed for cutting fast, uniform lines along the edges of belts, etc. It makes a uniform cut a full ⅛" wide. It will only cut to a certain depth, minimizing the danger of cutting through the leather, unless it is very lightweight. This tool can be used in place of the creasers (page 30) if you desire a deeper, more pronounced border line.


END VIEW
Guide
edge
Cutting
edge

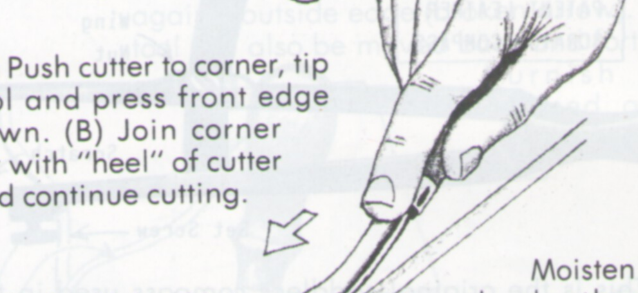
HOLD THE EDGE CUTTER AS SHOWN

HOW TO SHARPEN CUTTER-page 95


Front edge should
be slightly raised
Grasp the
tool firmly


MAKING A
CORNER CUT
B
A

(A) Push cutter to corner, tip tool and press front edge down. (B) Join corner cut with "heel" of cutter and continue cutting.

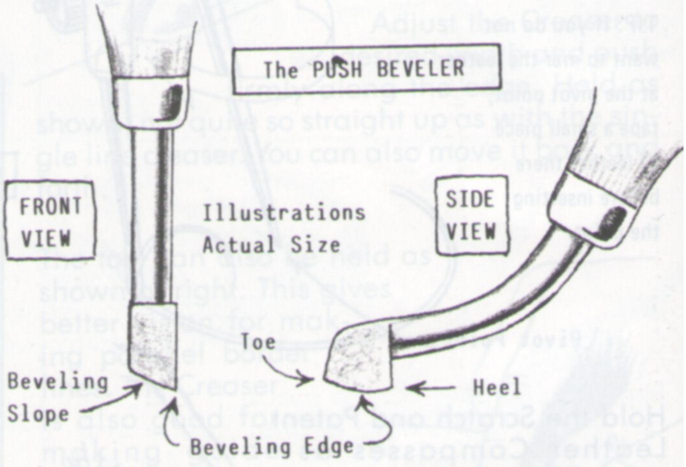

Apply slight side
pressure against
leather to insure
even cutting

Moisten the leather before cutting. Apply downward pressure, hold leather firmly while making the cut. Go over the cut to deepen it, but ALWAYS in the same direction. NEVER cut over a line in reverse direction.

The Craftool Push Beveler can also be called a PULL beveler . . . or push OR pull, it works equally as well. It was designed for fast, smooth beveling along cut border lines.

PUSH
BEVELER

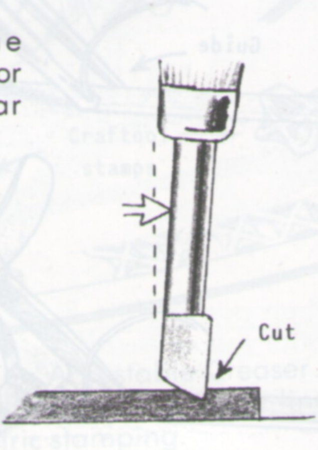
It works best along straight or flowing curved lines. However, it can be used on some floral and other designs. Since the tool is used by hand, the impression will not be as deep as with the stamping bevelers. It is most useful along border lines of belts, billfolds, etc., for quick, light beveling requirements. We show some of its uses on the following page.


The PUSH BEVELER
FRONT
VIEW
Illustrations
Actual Size
SIDE
VIEW
Toe
Heel
Beveling
Slope
Beveling Edge

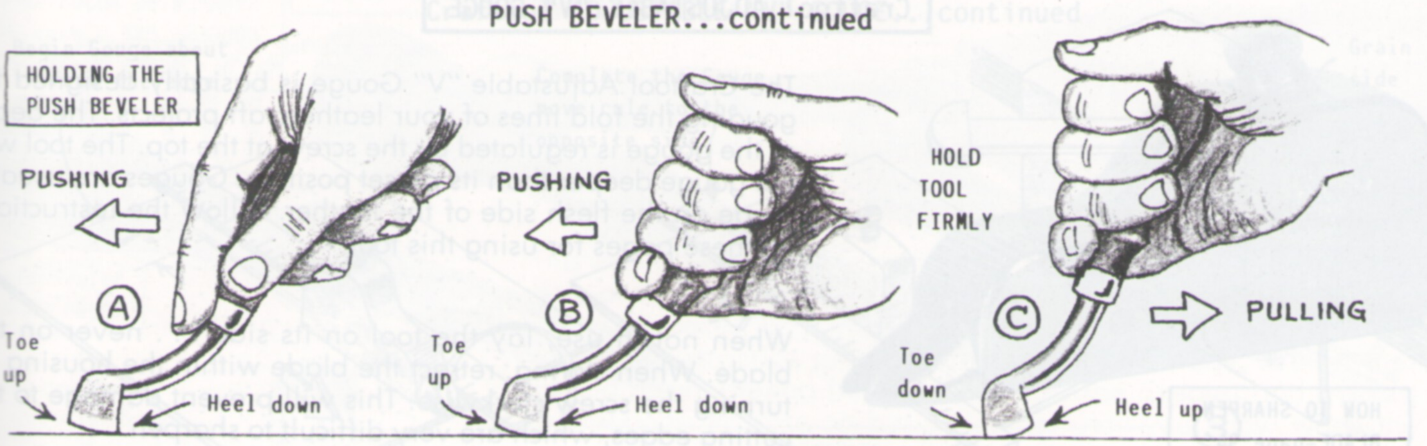
The beveling edge is lightly rounded for smooth beveling. The heel and toe of the tool are important for corner beveling and detail work. The beveling slope is also slightly rounded to insure smooth beveling.

Before beveling, the leather should be cased or moistened as for regular stamping.

When beginning the bevel, lean the tool slightly as shown at right. (continued)



PUSH BEVELER...continued

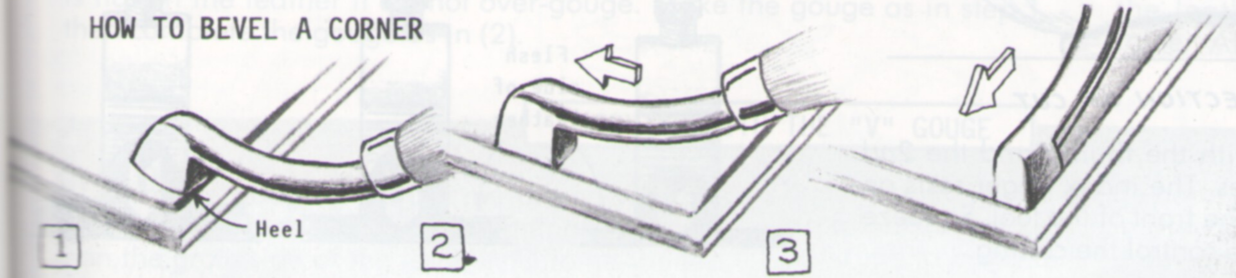

HOLDING THE PUSH BEVELER
PUSHING
A
Toe up
Heel down
PUSHING
B
Toe up
Heel down
HOLD TOOL FIRMLY
C
PULLING
Toe down
Heel up

(A) The tool can be held as shown above. Apply downward pressure for making the bevels.

(B) More pressure can be applied by holding the Beveler as shown above.

(C) For pulling, use the hand position above. Now the toe of the tool must be down, and the heel up. Practice on scrap.

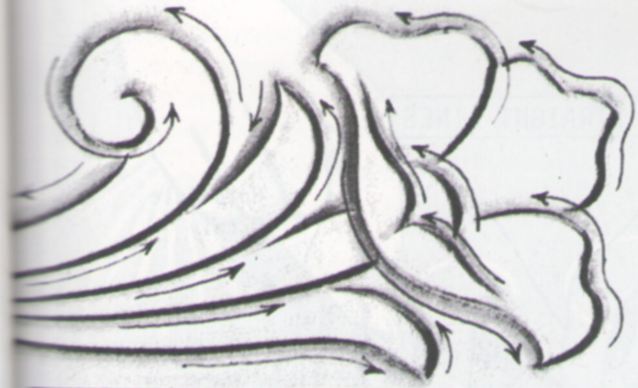
HOW TO BEVEL A CORNER

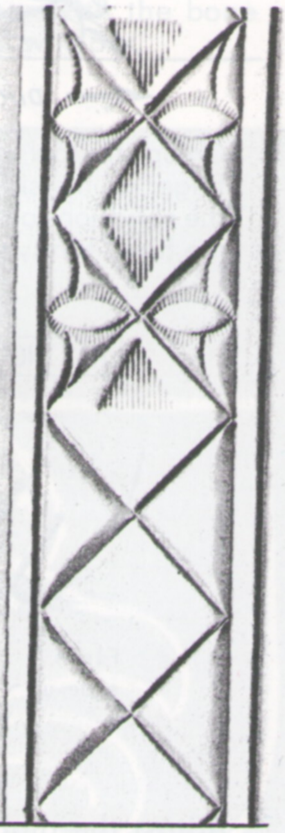


1 Place heel of too in the corner, and apply lots of downward pressure.

2 As you bevel forward, lift the handle to use more beveling slope.

3 Push the Beveler into corner. Press toe of the tool firmly into the corner.



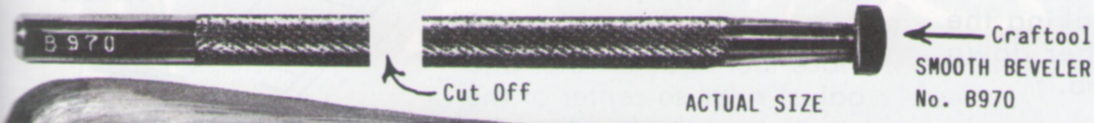


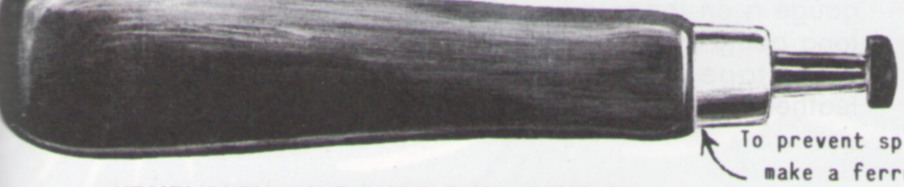
A portion of a floral design is shown at left, beveled with the Push Beveler. The arrows show the direction of the beveling.

Geometric patterns are more suitable for the Push Beveler (right). After beveling, a portion of the design is shown enhanced with the stamping tools, at the top.

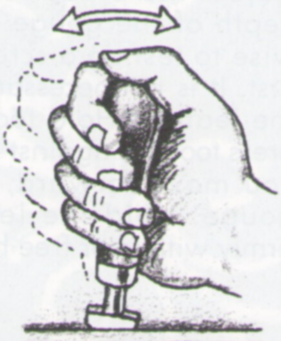
MAKE YOUR OWN PUSH BEVELER (below)

This is an ideal tool for quickly beveling border lines prior to stamping the design. Deeper beveling can be made with this tool. Cut a piece of 1" wood dowel, bore a hole in end. Cut off beveler; glue & force in dowel. Shape handle as shown.


B970
Cut Off
ACTUAL SIZE
Craftool SMOOTH BEVELER No. B970


To prevent splitting, make a ferrule from a piece of metal tubing

HEAVY DUTY HOME-MADE PUSH BEVELER



A slight rocking of the hand makes this tool an instant PUSH or PULL beveler.

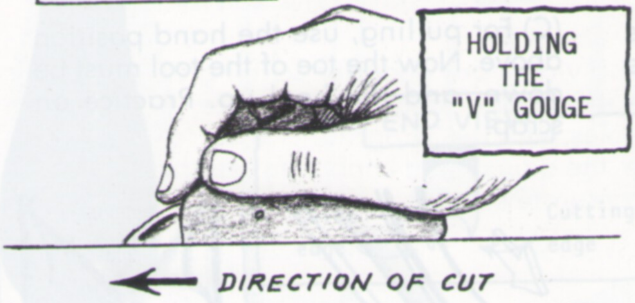
Craftool ADJUSTABLE "V" GOUGE

HOW TO SHARPEN BLADE-page 94

The Craftool Adjustable "V" Gouge is basically designed for gouging the fold lines of your leathercraft projects. The depth of the gouge is regulated by the screw at the top. The tool will not gouge deeper than its preset position. Gouges are usually made on the flesh side of the leather. Follow the instructions on these pages for using this tool.

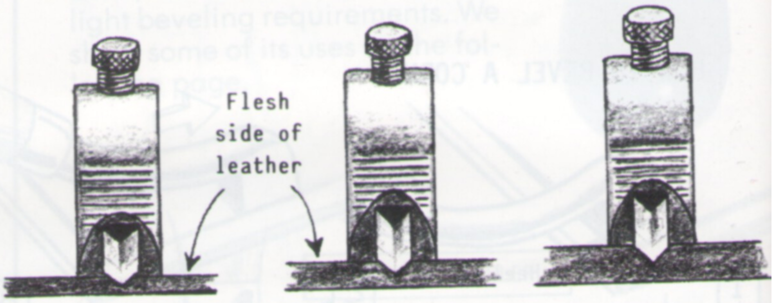
When not in use, lay the tool on its side . . . never on the blade. When storing, retract the blade within the housing by turning the screw clockwise. This will prevent damage to the cutting edges, which are very difficult to sharpen.

HOLDING THE "V" GOUGE


DIRECTION OF CUT

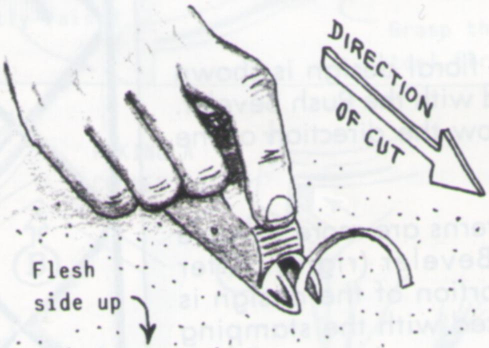
Grasp the tool with the thumb and the 2nd finger, at the sides. The index finger rests on the serrations at the front of the tool. Squeeze the hand firmly to control the cutting.

ADJUSTING the DEPTH


Flesh
side of
leather

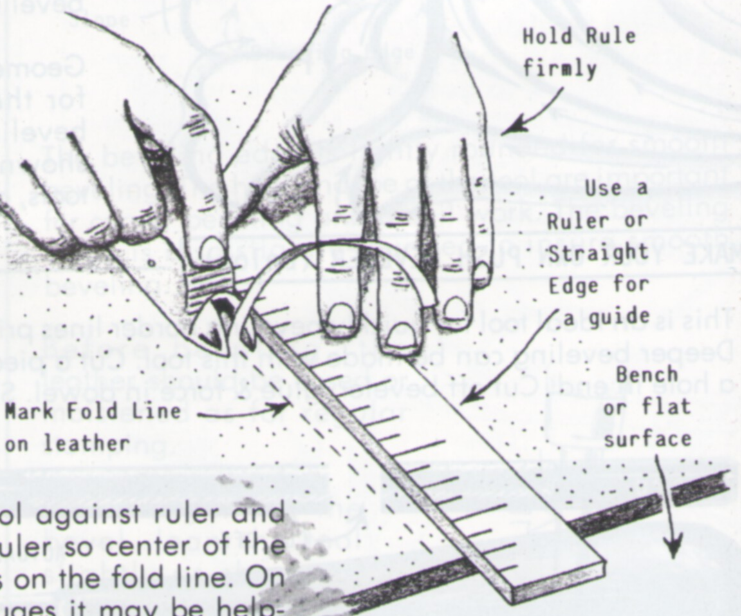
For folds, the depth of the gouge is usually about ½ the thickness of the leather, illustrated in the three sketches above. Turn the top screw counter-clockwise to lower the "V" blade.

MAKING THE CUT


DIRECTION OF CUT
Flesh
side up

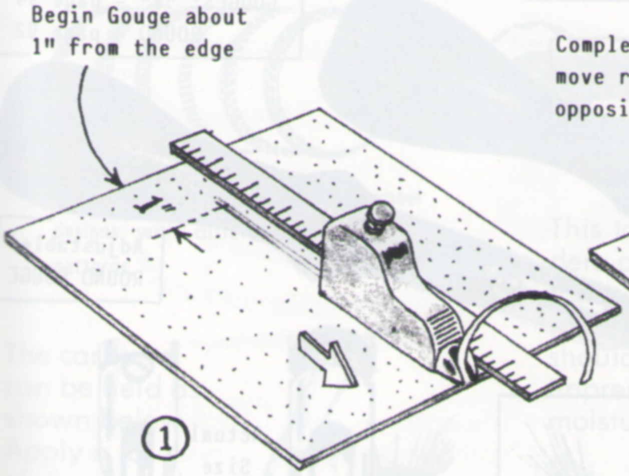
Adjust the blade to the desired depth of the gouge. It is always wise to test on a scrap of leather first. It is not necessary to dampen the leather. Hold tool firmly and press tool flat against the leather as you move forward, making the gouge. Hold the leather down firmly with your free hand.

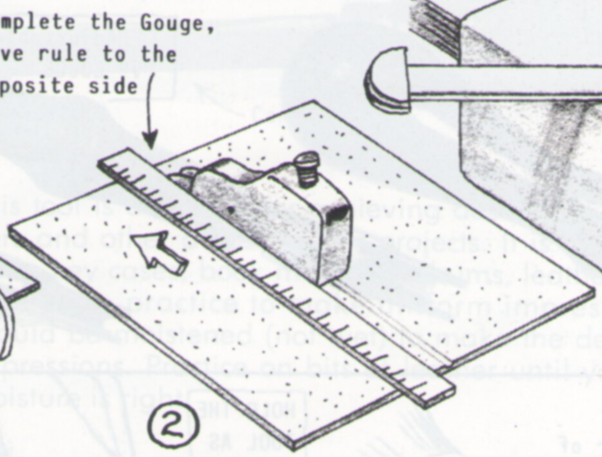
GOUGING STRAIGHT LINES

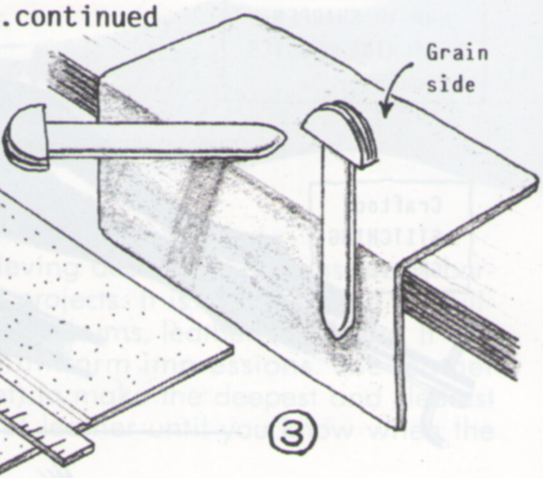

Hold Rule
firmly
Use a
Ruler or
Straight
Edge for
a guide
Bench
or flat
surface
Mark Fold Line
on leather

Place tool against ruler and adjust ruler so center of the gouge is on the fold line. On long gouges it may be helpful to tape the ruler to the leather.

Craftool ADJUSTABLE "V" GOUGE...continued


Begin Gouge about 1" from the edge


Complete the Gouge, move rule to the opposite side

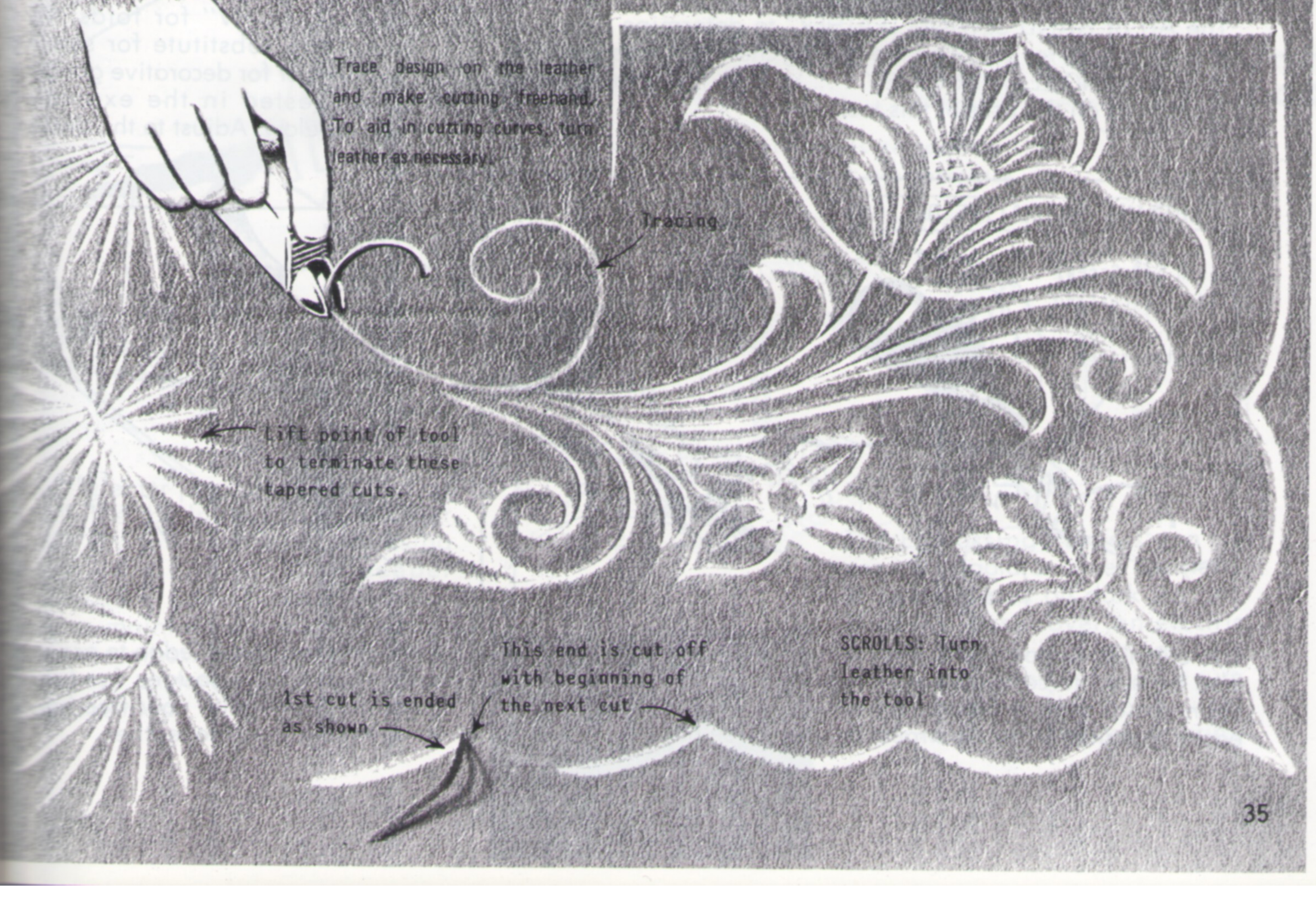


Begin gouge in from the edge as suggested in step (1). REASON: If you begin at the edge, the back of the tool may be held lower than the surface of the leather, and result in a deeper gouge right at the start. Once the tool is flat on the leather it cannot over-gouge. Make the gouge as in step 1, then complete the gouge as in (2).

Moisten the leather at the gouge (both sides), fold and tap with hammer. Place over edge of bench and smooth the leather with the bone folder. Allow to dry.

DOODLING WITH THE "V" GOUGE

Decorative gouging can be performed with this tool. Set the blade for shallow cutting and gouge on the *grain* side of the leather. Chrome-tanned, latigo, or dark finished leathers will show a contrast . . . when the surface of the grain side has been gouged. If you gouge natural strap leather, it can be dyed first, or the natural leather antiqued to bring out the design. The examples on this page were gouged in burgundy latigo (grain side). The gouges expose the interior . . . for the contrast.


Trace design on the leather and make cutting freehand. To aid in cutting curves, turn leather as necessary.

Lift point of tool to terminate these tapered cuts.

1st cut is ended as shown

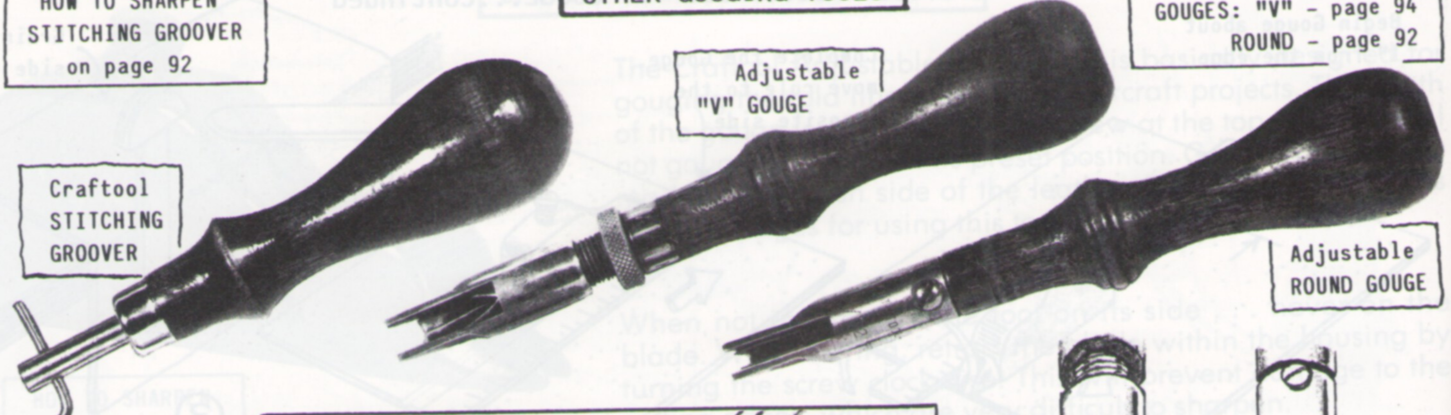
This end is cut off with beginning of the next cut

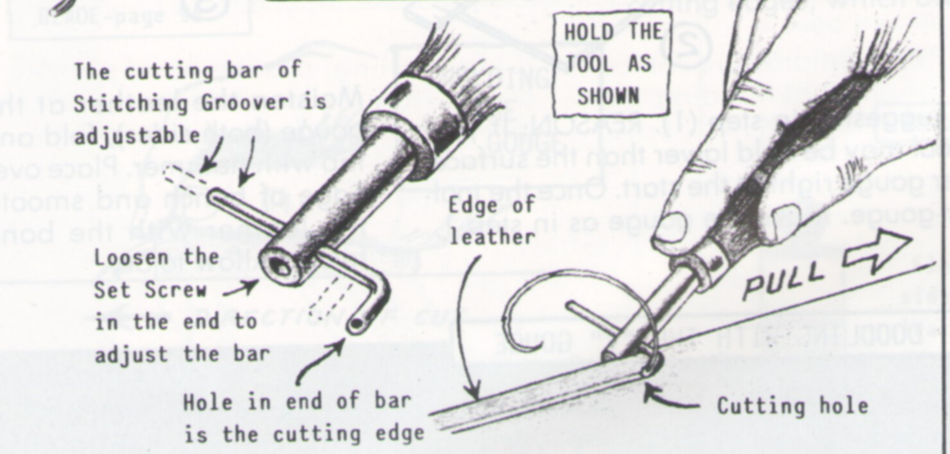
SCROLLS: Turn leather into the tool

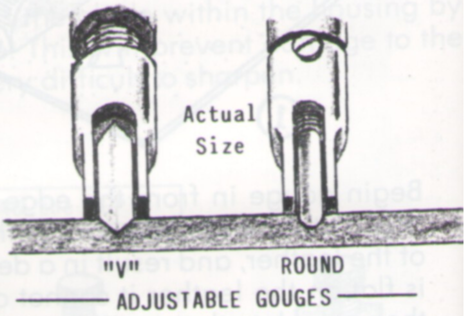
HOW TO SHARPEN
STITCHING GROOVER
on page 92

OTHER GOUGING TOOLS

SHARPENING ADJUSTABLE
GOUGES: "V" - page 94
ROUND - page 92


Craftool
STITCHING
GROOVER
Adjustable
"V" GOUGE
Adjustable
ROUND GOUGE


The cutting bar of
Stitching Groover is
adjustable
Loosen the
Set Screw
in the end to
adjust the bar
Hole in end of bar
is the cutting edge
HOLD THE
TOOL AS
SHOWN
Edge of
leather
PULL
Cutting hole

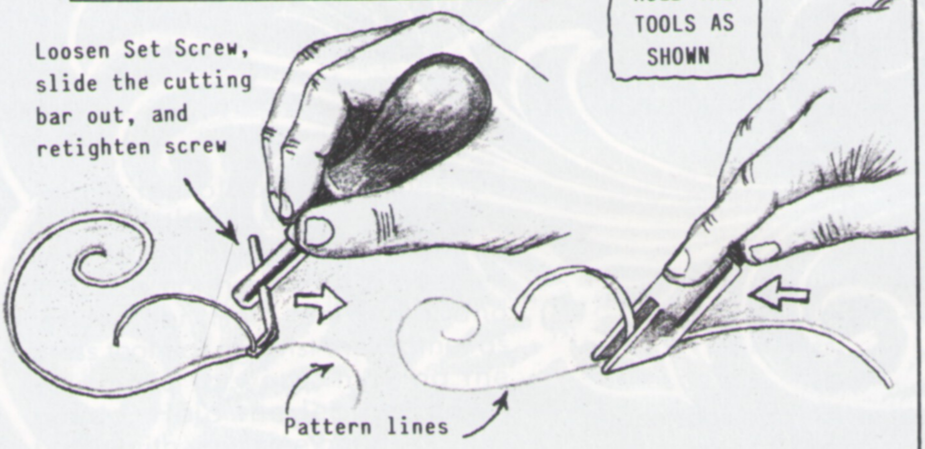

Actual
Size
"V"
ROUND
ADJUSTABLE GOUGES

The cutting bar of the Stitching Groover has a flat surface. This should be turned to the set screw so that the bar does not turn when grooving the leather. The stitching Groover is mainly designed for making channels to recess the sewing threads. See "The Art of HAND SEWING LEATHER" to determine distances from the edges, for grooving the sewing channels. Also see: "The Art of MAKING LEATHER CASES" . . . Vol. I & II, for many other illustrations on the uses of this tool.

The "V" Gouge is an excellent tool for gouging folds when making handbags, cases, etc. The gouge is usually made ½ depth of the thickness of the leather, on the flesh side. Adjust by turning the knurled ferrule.

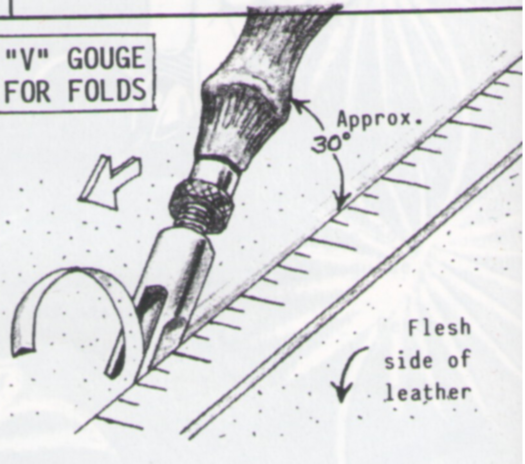
The Round Gouge can be used for the same purpose, but is not as good as the "V" for folds. This gouge can substitute for sewing channels, or for decorative gouging as suggested in the examples shown below. Adjust to the desired depth.

CUTTING DECORATIVE DESIGNS


Loosen Set Screw,
slide the cutting
bar out, and
retighten screw
HOLD THE
TOOLS AS
SHOWN
Pattern lines

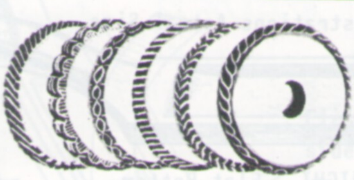
The Stitching Groover and the Adjustable Round Gouge can also be used to carve decorative designs, or interior sewing channels as shown above. Turn the leather as required for easier execution. The tools must be used "free hand."

"V" GOUGE FOR FOLDS

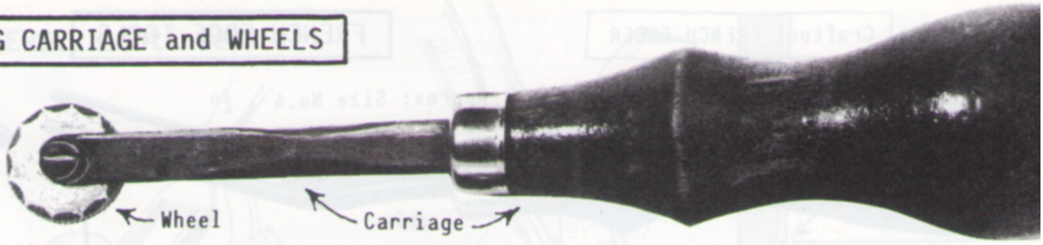

Approx.
30°
Flesh
side of
leather

Use a rule or straight edge to assist in making straight gouges for folds. Hold rule firmly with your free hand or tape the rule to the leather.

EMBOSSING CARRIAGE and WHEELS

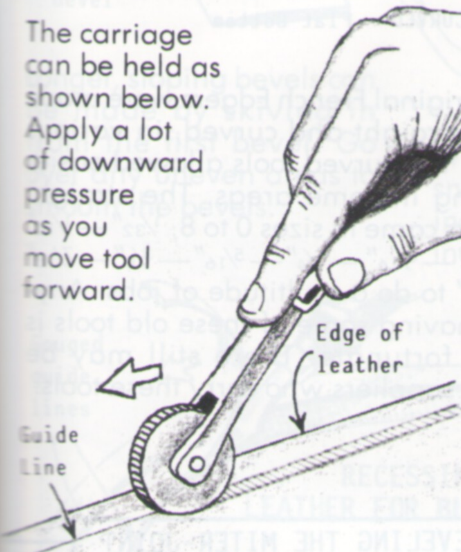


There are many interchangeable wheel designs with different and intricate patterns.

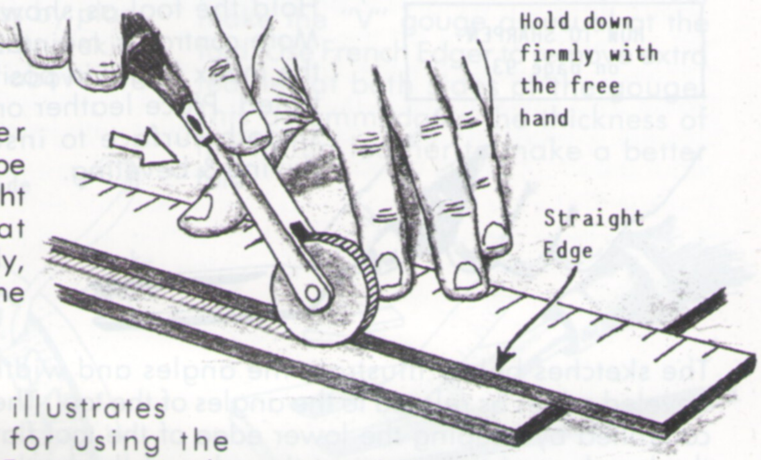


This tool is designed for achieving decorative designs along borders and other areas of your projects. It is most suitable for billfolds, key cases, book markers, albums, leather straps, etc. It will take some practice to make uniform impressions. The leather should be moistened (not wet) to make the deepest and clearest impressions. Practice on bits of leather until you know when the moisture is right.

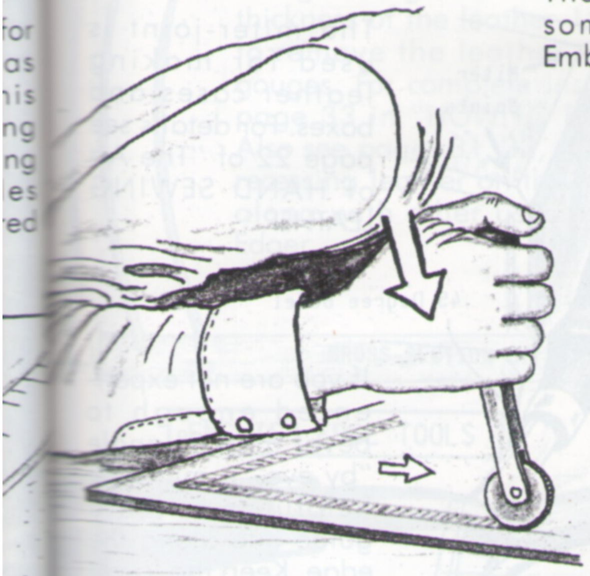
The carriage can be held as shown below. Apply a lot of downward pressure as you move tool forward.



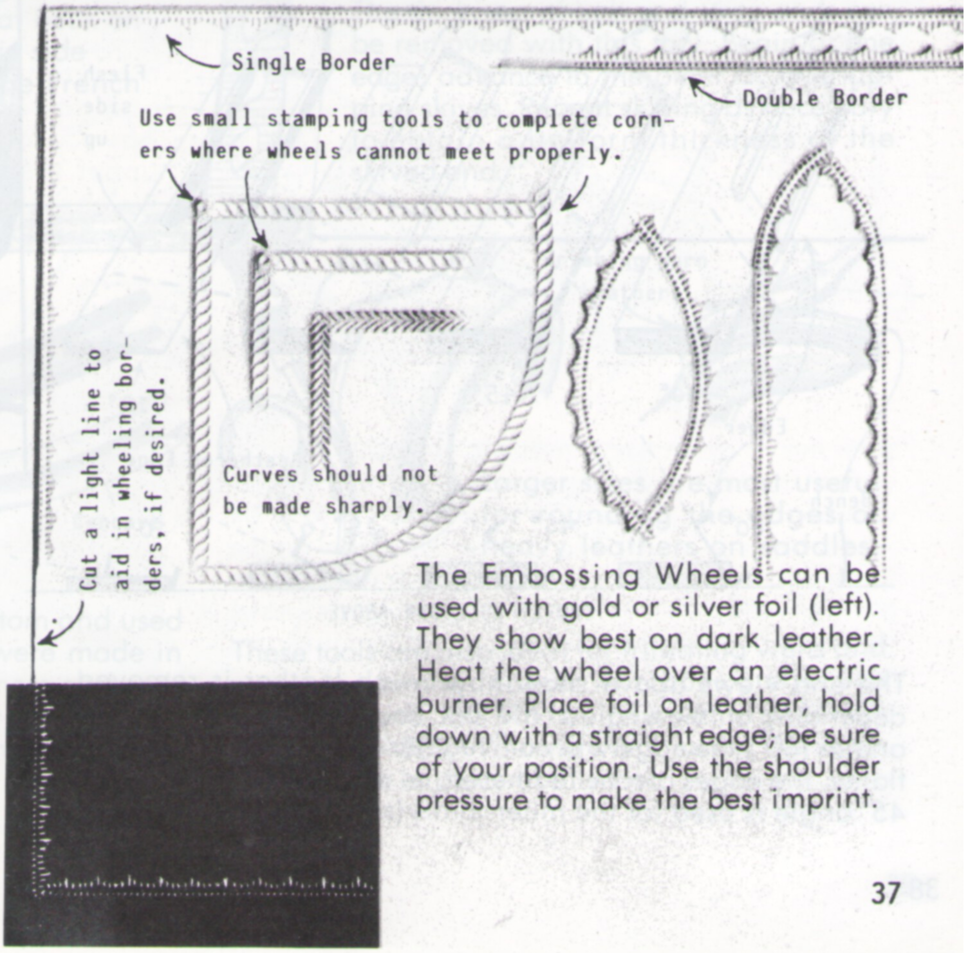
A ruler or other straight edge can be useful on the straight lines, as shown at right. Apply steady, even pressure on the wheel.


Hold down firmly with the free hand
Straight Edge

The photo below illustrates some examples for using the Embossing Wheels. Experiment with your own designs.



Much greater pressure can be put on the wheel by laying your shoulder down on your hand, and pressing hard. This will produce deeper impressions. Some practice is necessary to maintain control of the tool. Keep the elbow in close to the body ... move all forward as the impressions are made.



Single Border

Double Border

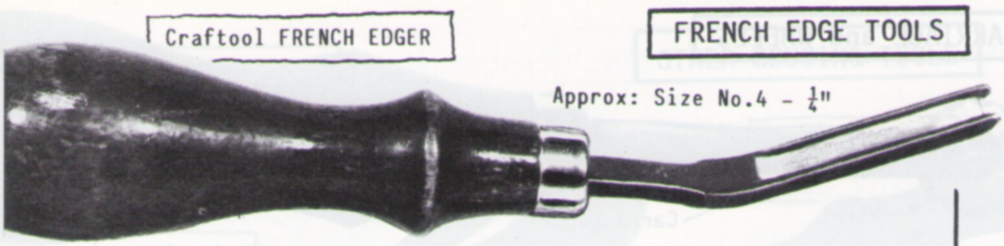
Use small stamping tools to complete corners where wheels cannot meet properly.

Curves should not be made sharply.

Cut a light line to aid in wheeling borders, if desired.

The Embossing Wheels can be used with gold or silver foil (left). They show best on dark leather. Heat the wheel over an electric burner. Place foil on leather, hold down with a straight edge; be sure of your position. Use the shoulder pressure to make the best imprint.

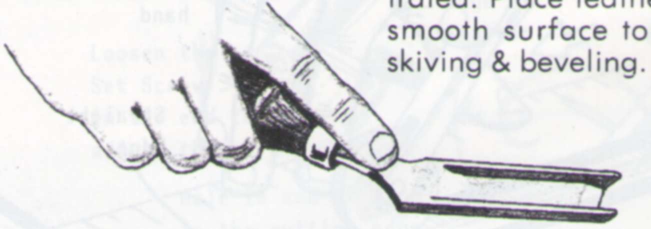
FRENCH EDGE TOOLS



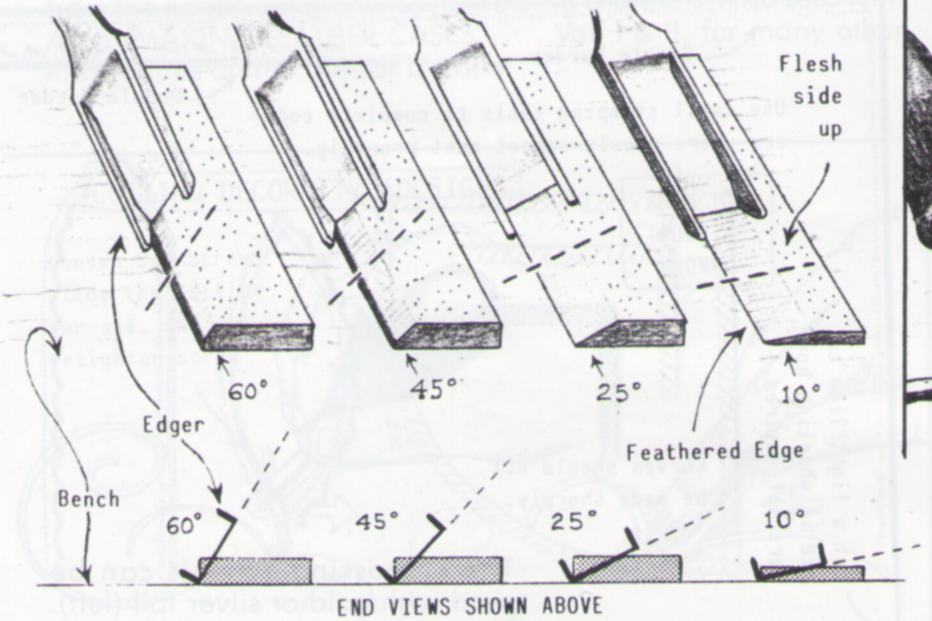
The French Edger has a multitude of uses. It is not used for rounding edges, since the bottom is flat. The long, flat surface of the tool makes it ideal for making smooth flat bevels along the edge of the leather. It also acts as a skiver to reduce leather thicknesses in certain areas. On this and the following page, we will illustrate some of its many uses. Also see "The Art of MAKING LEATHER CASES" Vol. I and II.

HOW TO SHARPEN
on page 93

Hold the tool as shown below. More control is maintained with the index finger in position illustrated. Place leather on a hard, smooth surface to insure even skiving & beveling.

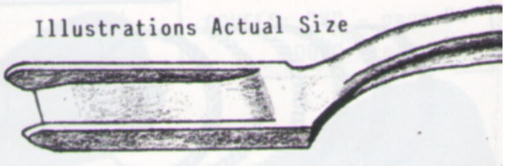


The sketches below illustrate the angles and widths of the beveled edges as related to the angles of the tool. The bevel is controlled by keeping the lower edge of the tool flat against the bench, and tight against the edge of the leather (at the bench). Study the sketches.

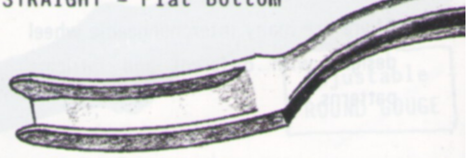


The end views above show how much leather is removed depending on the angle of the tool. You'll notice at the steeper angles (60°) the edge will not "feather." As the angle becomes flatter, the edges can be feathered, as at the 10° example. The 45° angle is used for the miter-joints (see at right).

Illustrations Actual Size



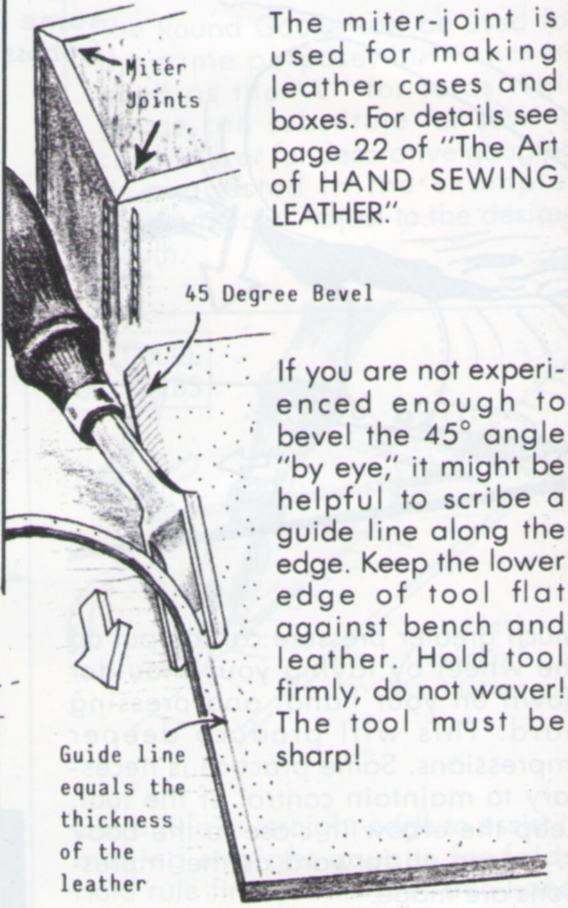
STRAIGHT - Flat Bottom



CURVED - Flat Bottom

The original French Edgers were made both straight and curved, in various sizes. The curved tools allowed easier skiving in some areas. The straight edgers came in sizes 0 to 8; 1/32"—1/16"—1/8"—3/16"—1/4"—5/16"—3/8"—7/16"—1/2" to do a multitude of jobs. Anyone having some of these old tools is most fortunate. There still may be some suppliers who carry these tools.

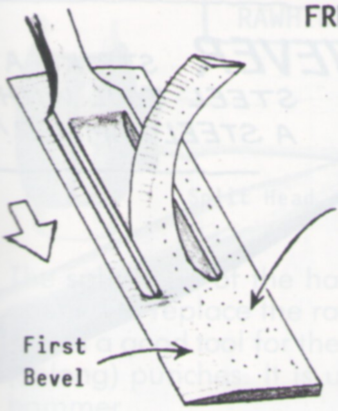
BEVELING THE MITER-JOINT


Miter Joints
45 Degree Bevel
Guide line equals the thickness of the leather

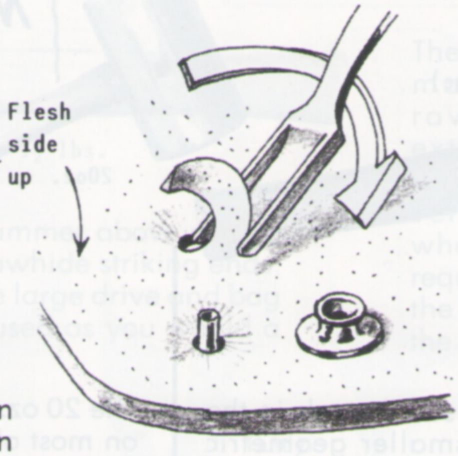
The miter-joint is used for making leather cases and boxes. For details see page 22 of "The Art of HAND SEWING LEATHER."

If you are not experienced enough to bevel the 45° angle "by eye," it might be helpful to scribe a guide line along the edge. Keep the lower edge of tool flat against bench and leather. Hold tool firmly, do not waver! The tool must be sharp!

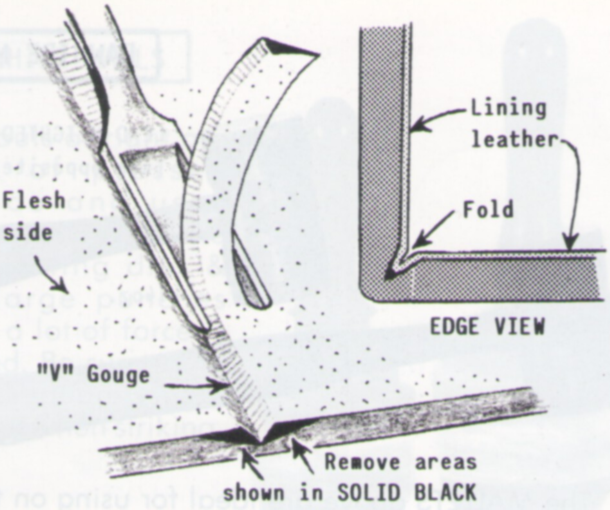
FRENCH EDGERS...continued


First
Bevel

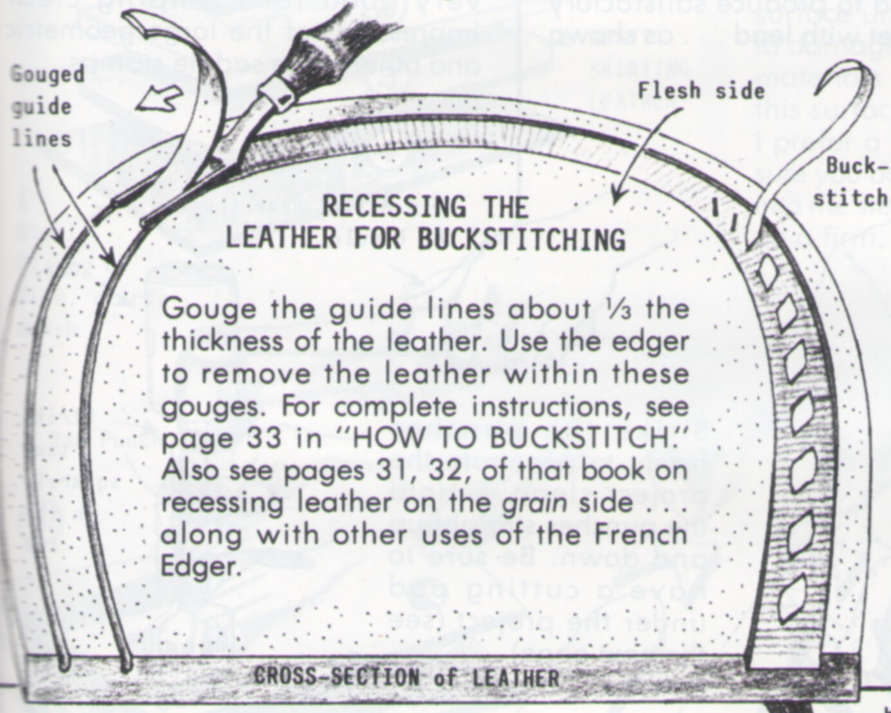
Longer, sloping bevels can be made by skiving in from the first bevel. Go over any uneven areas to smooth the bevels.


Flesh
side
up

When leather is too thick for the snap post, remove excess by placing point of tool in hole and skiving around it, as shown above.

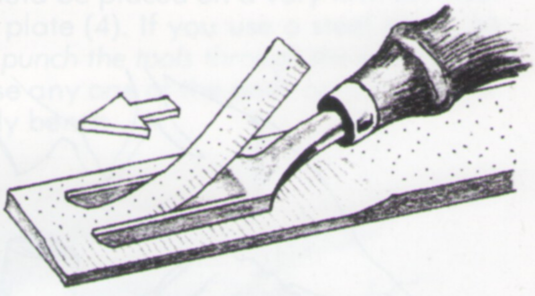

Flesh
side
"V" Gouge
Remove areas
shown in SOLID BLACK
Lining
leather
Fold
EDGE VIEW

When a project is to be leather lined, make the "V" gouge as usual at the fold. Use French Edger to remove extra leather at both sides of the gouge. This accommodates the thickness of the lining leather to make a better fold.


Gouged
guide
lines
Flesh side
Buck-
stitch
CROSS-SECTION of LEATHER

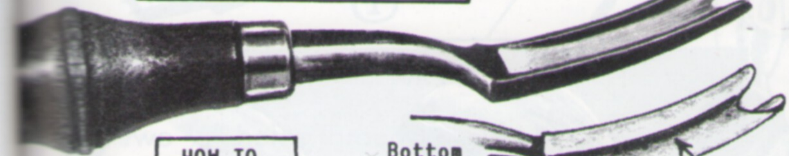
RECESSING THE LEATHER FOR BUCKSTITCHING

Gouge the guide lines about ⅓ the thickness of the leather. Use the edger to remove the leather within these gouges. For complete instructions, see page 33 in "HOW TO BUCKSTITCH." Also see pages 31, 32, of that book on recessing leather on the *grain* side . . . along with other uses of the French Edger.



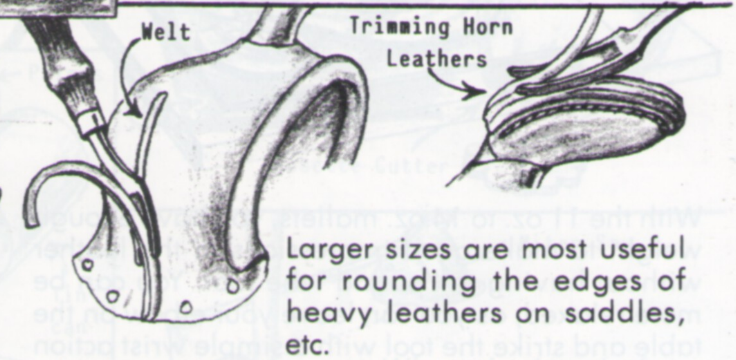
The thickness of belt and strap ends can be removed with this tool. Begin at one edge; advance to the other by overlapping skives. Repeat skiving as necessary to obtain a uniform thickness of the skived end.

ENGLISH EDGE TOOLS


Bottom
View
Concave

HOW TO
SHARPEN
page 95

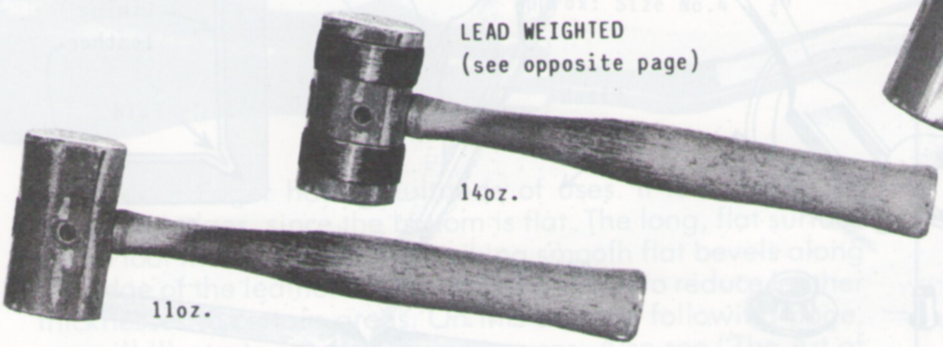
These tools are made with a concave bottom and used much as the edgers on page 28. They were made in various sizes, up to ⅜," to serve the harness and saddlery trade where the rounding of heavy leathers was required. It is doubtful if they are still manufactured. Suggested uses are illustrated at right.


Welt
Trimming Horn
Leathers

Larger sizes are most useful for rounding the edges of heavy leathers on saddles, etc.

These tools are also ideal for trimming welts and removing lining leather in zipper areas. See pages 93 and 29, 115, of "The Art of MAKING LEATHER CASES," Volume TWO, using the common edgers in place of this tool.

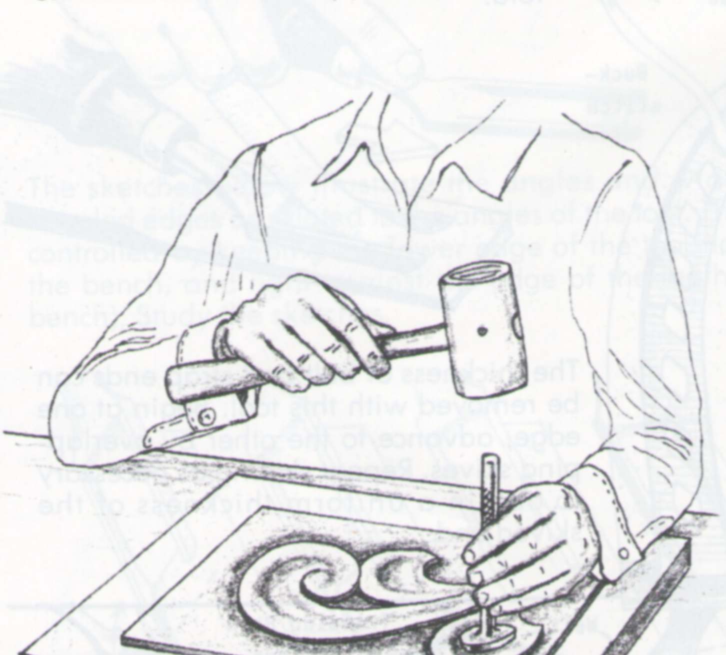
RAWHIDE MALLETS

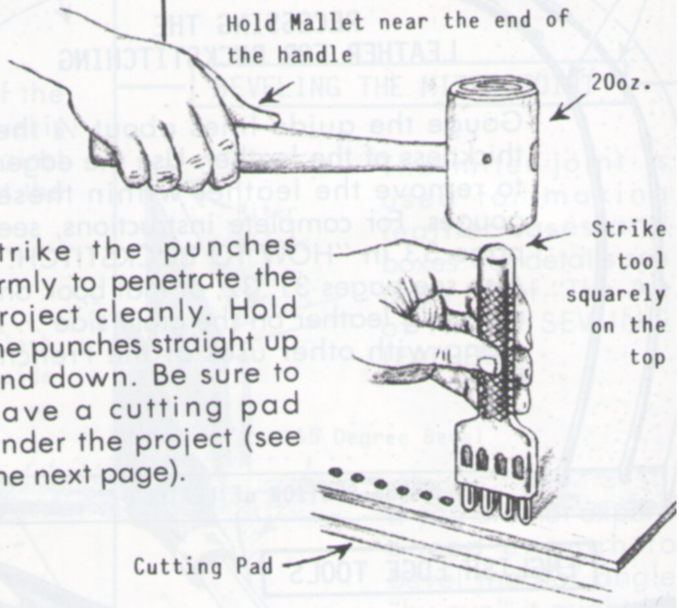


NEVER STRIKE A STEEL TOOL WITH A STEEL HAMMER!

The MALLETS above are ideal for using on the saddle tools in the regular stamping procedures, and on the smaller geometric stamps. The weight of the mallet is important. Some craftsmen desire different weights to perform the same task. I personally prefer a mallet a little on the heavy side. If a mallet is too light, it tends to "bounce" off the tool, leaving a weak impression. More force and greater effort is then required to produce satisfactory results. Weight can be added to the mallet with lead . . . as shown on the bottom of the opposite page.

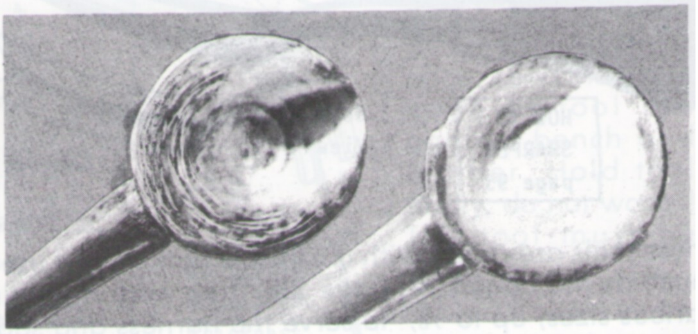
The 20 oz. mallet is suitable for use on most of the round, oblong, oval drive punches and thonging chis-els. A mallet should be heavy enough to force a punch through the leather with one blow. It is also very good for stamping clear impressions of the large geometric and other large saddle stamps.




Hold Mallet near the end of the handle
20oz.
Strike tool squarely on the top
Cutting Pad

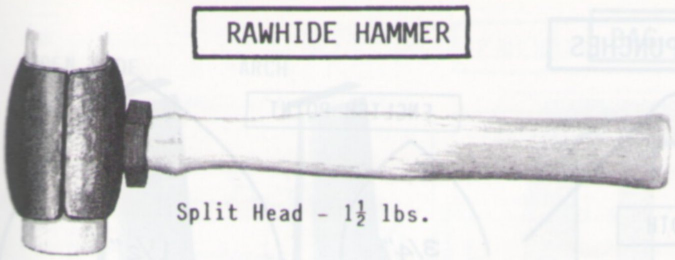
Strike the punches firmly to penetrate the project cleanly. Hold the punches straight up and down. Be sure to have a cutting pad under the project (see the next page).

With the 11 oz. to 14 oz. mallets, you have enough weight to make good impressions in the leather without having to "pound" the tool. You can be more relaxed, as you can leave your elbow on the table and strike the tool with a simple wrist action on the mallet. All of these "little" things make your leather stamping more productive and enjoyable.



The photo above shows the effects of wear on th mallet heads, used by different persons. You shoul never allow another person to use your mallet, sinc no two persons strike it in the same place.

RAWHIDE HAMMER



Split Head - 1½ lbs.

The split head of the hammer above can be opened to replace the rawhide striking ends. This is a good tool for the large drive and bag (oblong) punches. It is used as you would a hammer.

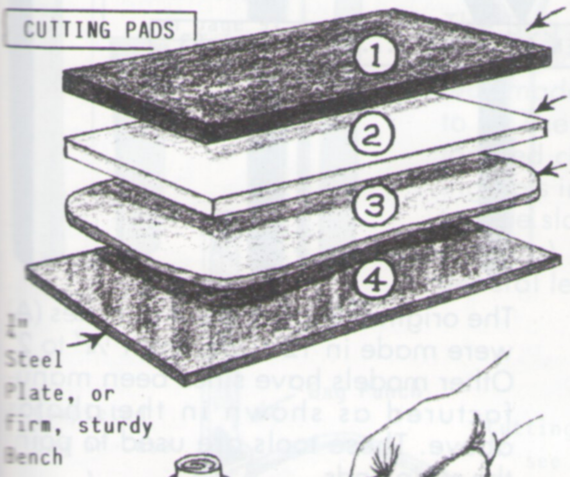
RAWHIDE MAULS

The mauls at right are made of pressed rawhide and used extensively with the large cutting dies & very large punches where a lot of force is required. Be sure to hit the tool squarely with the maul when striking.

3 lb.

6 lb.

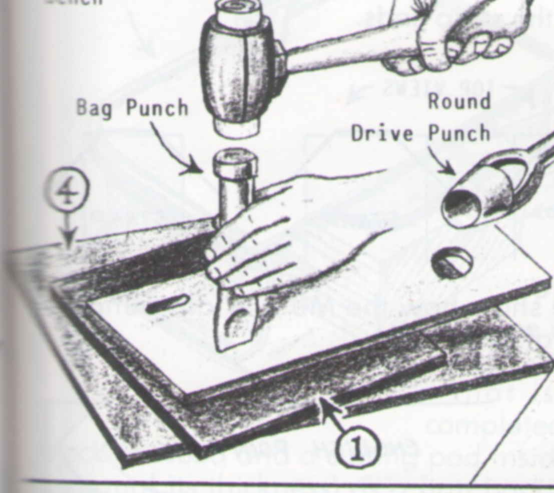
CUTTING PADS



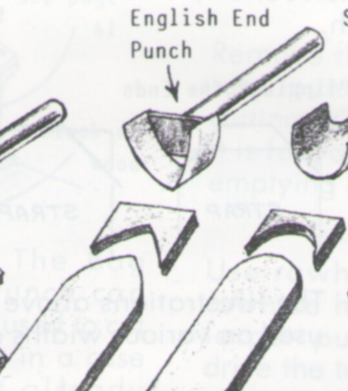
Tandy POUNDO BOARD
①
VINYL PLASTIC
②
HEAVY SKIRTING LEATHER
③
④
¼" Steel Plate, or firm, sturdy Bench

BEFORE PUNCHING:

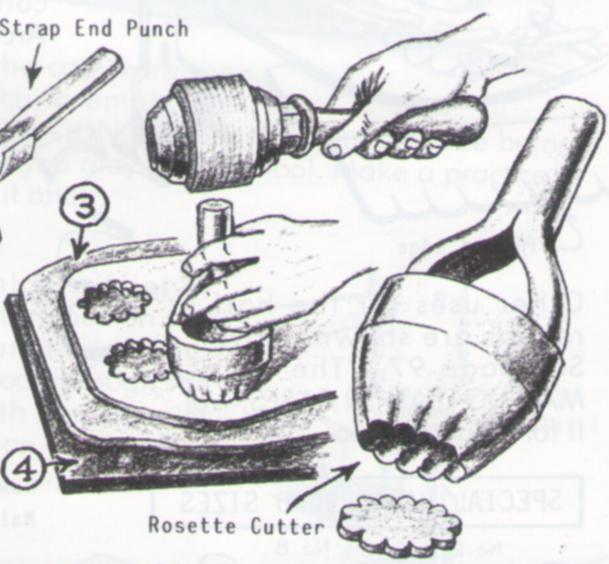
Before punching with the tools, you must have a firm surface underneath the leather, yet soft enough not to damage the cutting edges of the tools. Suggested materials are shown at left: (1)-(2)-(3). In addition, this surface should be placed on a very firm surface. I prefer a steel plate (4). If you use a steel plate, *be sure you do not punch the tools through the cutting pad into the steel!* Use any one of the pads on the steel, or on a firm, sturdy bench.



Bag Punch
Round Drive Punch
④
①



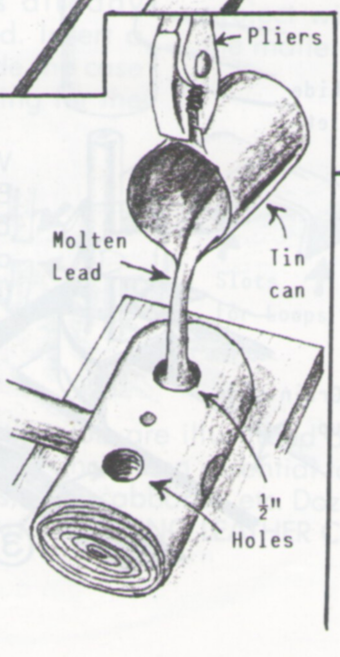
English End Punch
Strap End Punch



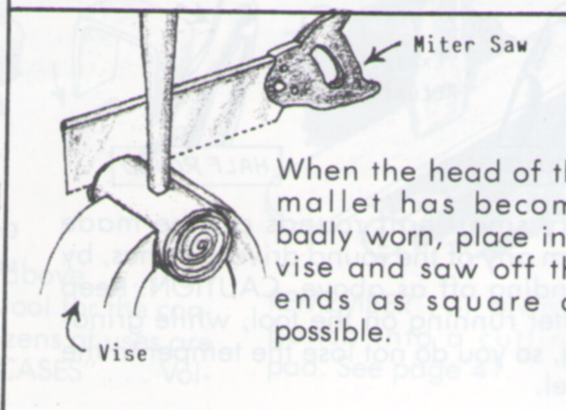
③
④
Rosette Cutter

ADDING WEIGHT TO THE MALLET

Bore two ½" holes through mallet as shown at right. Place mallet on any kind of a board. Melt lead in a tin and pour into the holes until full. When the lead has cooled, any spills or excess can be cut or filed off. With electrician's tape, wrap completely around the head to cover the lead and prevent it from flaking out (see middle photo; opposite page).



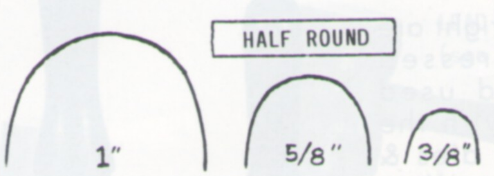
Pliers
Molten Lead
Tin can
½" Holes

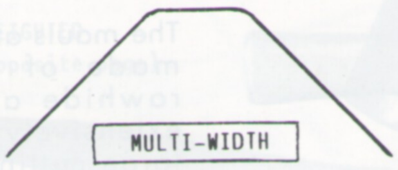


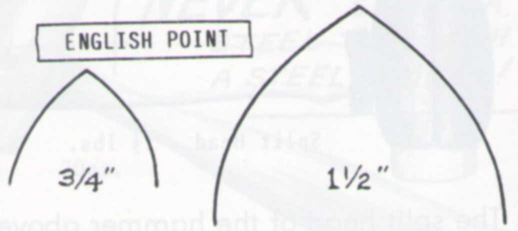
Miter Saw
Vise

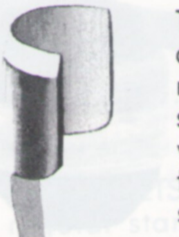
When the head of the mallet has become badly worn, place in a vise and saw off the ends as square as possible.

STRAP END PUNCHES


HALF ROUND
1"
5/8"
3/8"

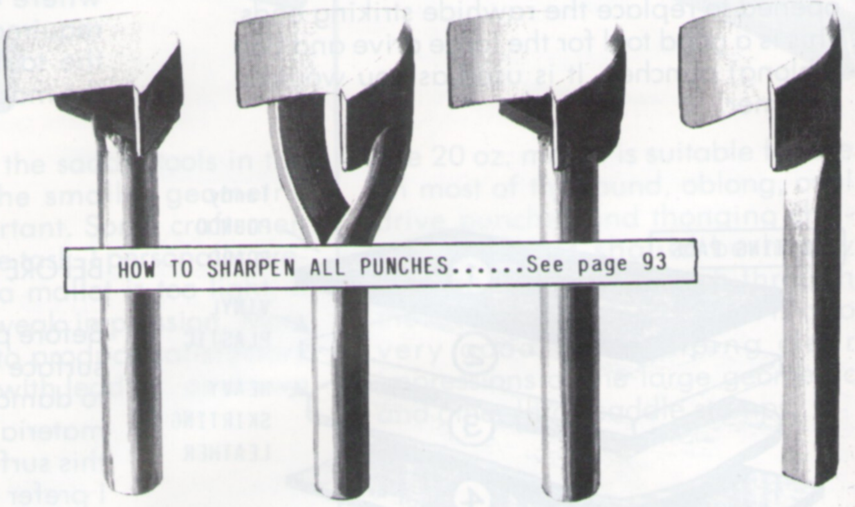

MULTI-WIDTH


ENGLISH POINT
3/4"
1½"

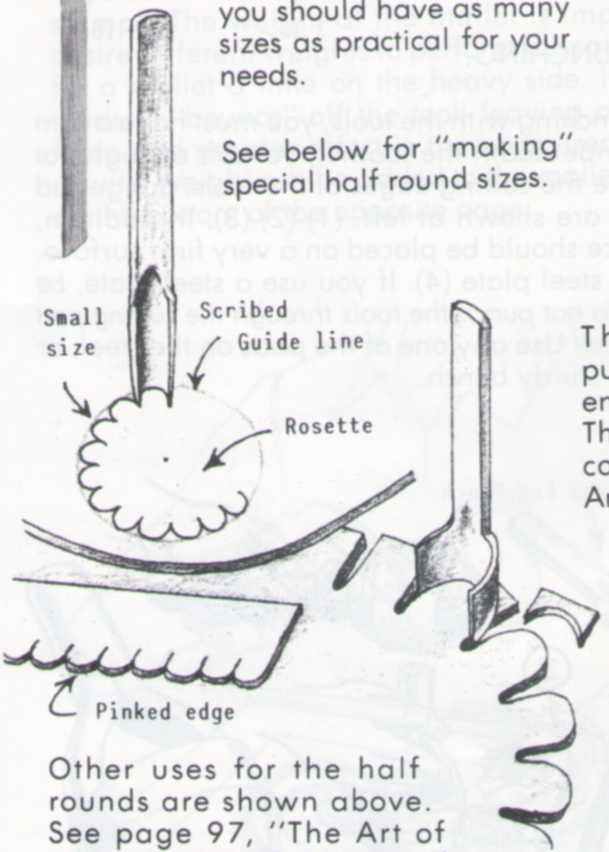


The Half Round punches are ideal for quickly rounding the ends of straps. The original tools were made in 12 sizes from ¼" to 2". If you are a serious leatherworker, you should have as many sizes as practical for your needs.

See below for "making" special half round sizes.



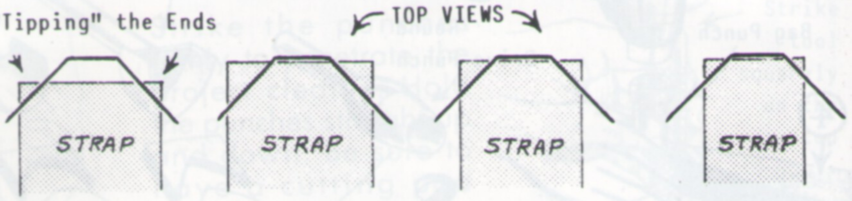
HOW TO SHARPEN ALL PUNCHES......See page 93


Small size
Scribed Guide line
Rosette
Pinked edge

Other uses for the half rounds are shown above. See page 97, "The Art of MAKING LEATHER CASES," Vol. II for using this tool.

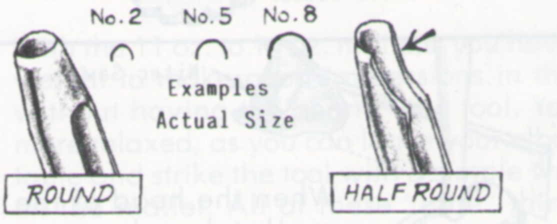
The Multi-Width punches will trim strap ends up to 2" in width. There are two types of construction; one an Arch.

The original English Point punches (A) were made in 12 sizes: From ¼" to 2". Other models have since been manufactured as shown in the photos above. These tools are used to point the strap ends.

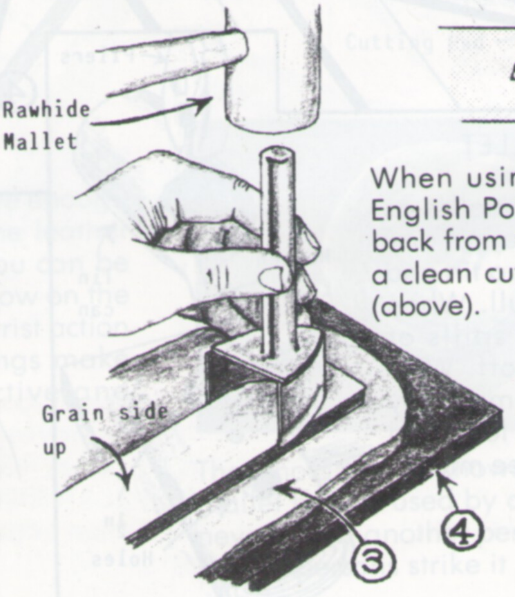

"Tipping" the Ends
TOP VIEWS
STRAP
STRAP
STRAP
STRAP

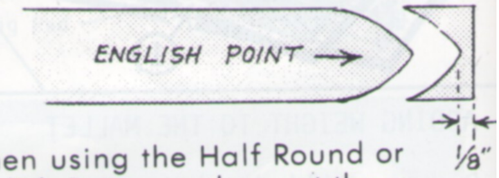
The illustrations above show how the Multi-Width punch is used on various widths of strap ends.

SPECIAL HALF ROUND SIZES


No. 2
No. 5
No. 8
Examples
Actual Size
ROUND
HALF ROUND

Very small half rounds can be made from any of the round drive punches, by grinding off as above. CAUTION: Keep water running on the tool, while grinding, so you do not lose the temper in the steel.

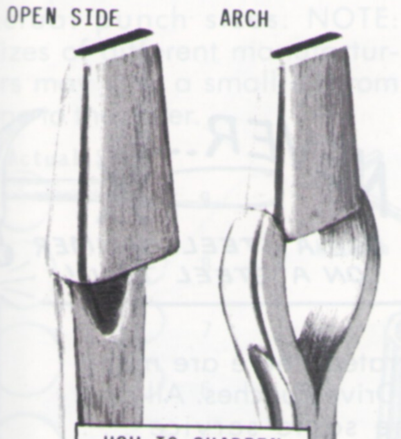

Rawhide
Mallet
Grain side
up
③
④


ENGLISH POINT
⅛"

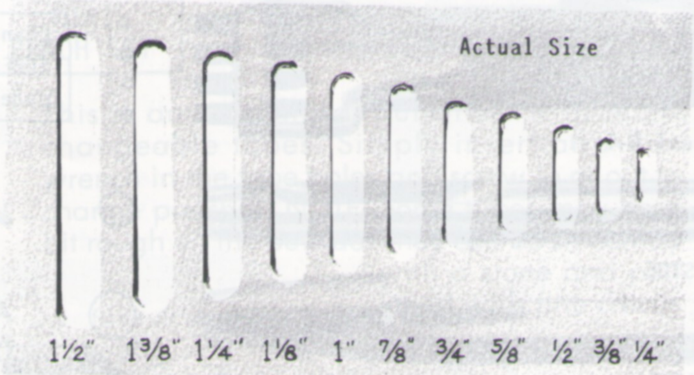
When using the Half Round or English Point punches, set them back from the end of the strap so a clean cut is made at the point (above).

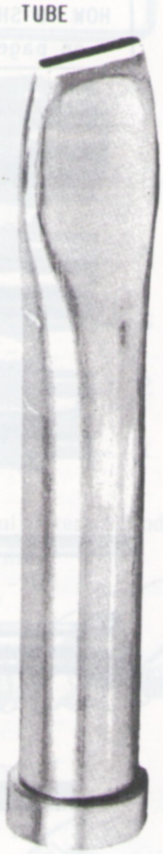
REMEMBER . . . Always keep a cutting pad under the project when using the punches. See page 41 for suggested cutting pad materials and punching suggestions.

BAG (oblong) PUNCHES

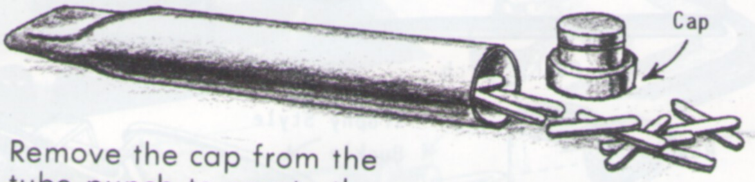

OPEN SIDE
ARCH

HOW TO SHARPEN
BAG PUNCHES
on page 91

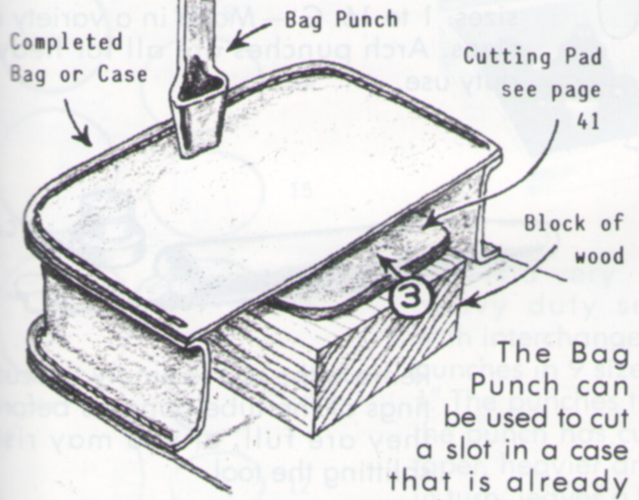

Actual Size
1½"
1⅜"
1¼"
1⅛"
1"
⅞"
¾"
⅝"
½"
⅜"
¼"



The Bag Punches are made in several styles, some of which may no longer be manufactured. The "open side" was made in 11 sizes: ¼" to 1½." The "Arch" 15 sizes: ¼" to 2." The "tube," 7 sizes: ¼" to 1." All are made with a tapered clearance. They are designed for quickly punching slots in the leather for straps of varying widths, buckle tongue slots, etc. (see page 10 for alternate ways of making slots). Actually, one does not require too many sizes for general leather work, mainly the sizes from ¼" to 1."

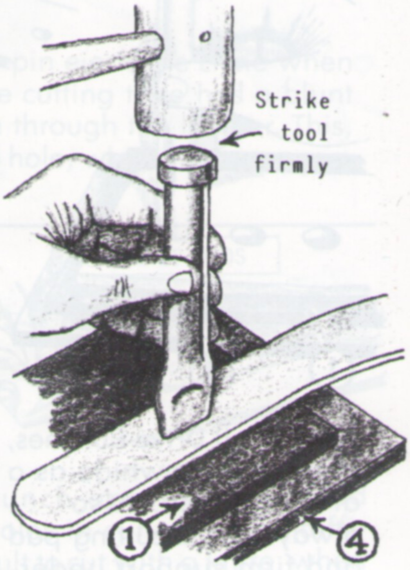


Remove the cap from the tube punch to empty the cuttings. CAUTION: Be sure to empty the tube before it is full, or you may split the tool. Make a practice of emptying it often.

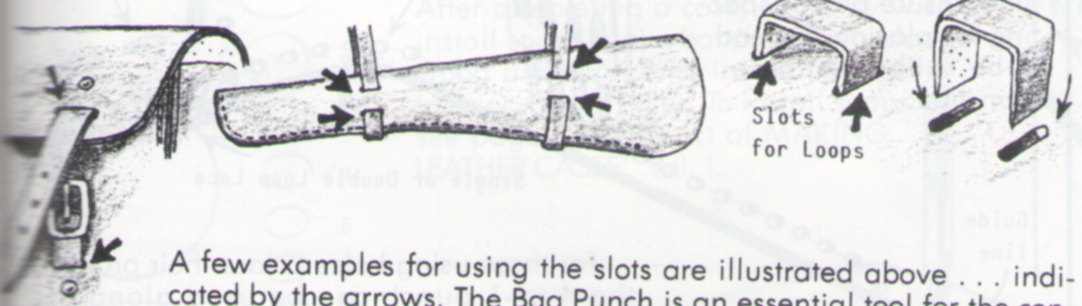

Completed
Bag or Case
Bag Punch
Cutting Pad
see page
41
Block of
wood
③

The Bag Punch can be used to cut a slot in a case that is already completed. Insert a block of wood and a cutting pad inside the case (to equal its thickness) as a firm backing for the punch.

Use rawhide mallet or rawhide hammer on the larger punches. Try to drive the tool through the project with one blow of the mallet on the punch.


Strike
tool
firmly
①
④

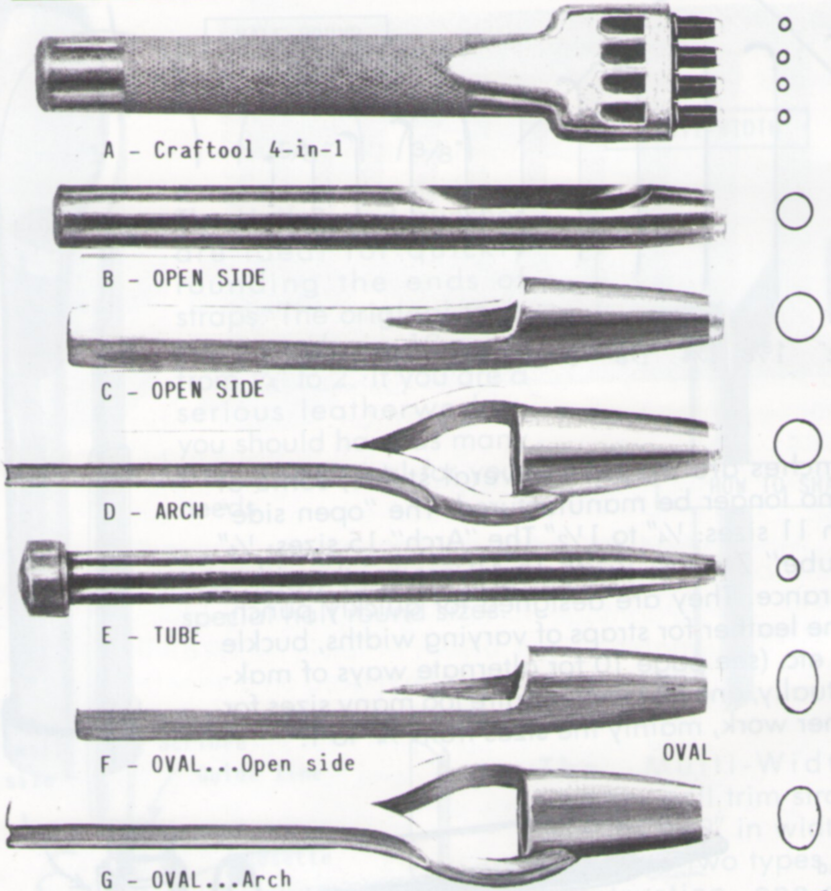
REMEMBER . . . always punch into a cutting pad. See page 41.


Slots
for Loops

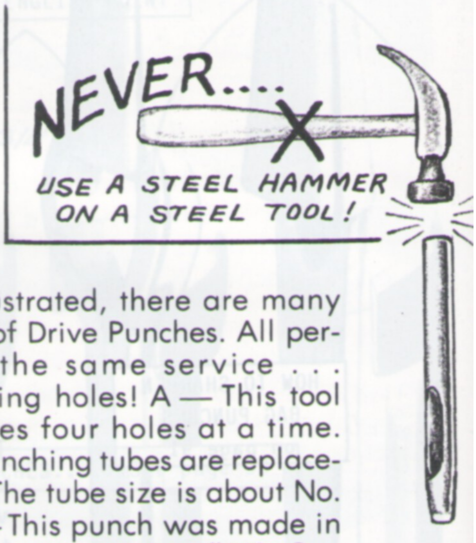
A few examples for using the slots are illustrated above . . . indicated by the arrows. The Bag Punch is an essential tool for the construction of cases, handbags, rifle scabbards, etc. Dozens of uses are shown in the books: "The Art of MAKING LEATHER CASES" . . . Volumes ONE & TWO.

HOW TO SHARPEN
on page 91

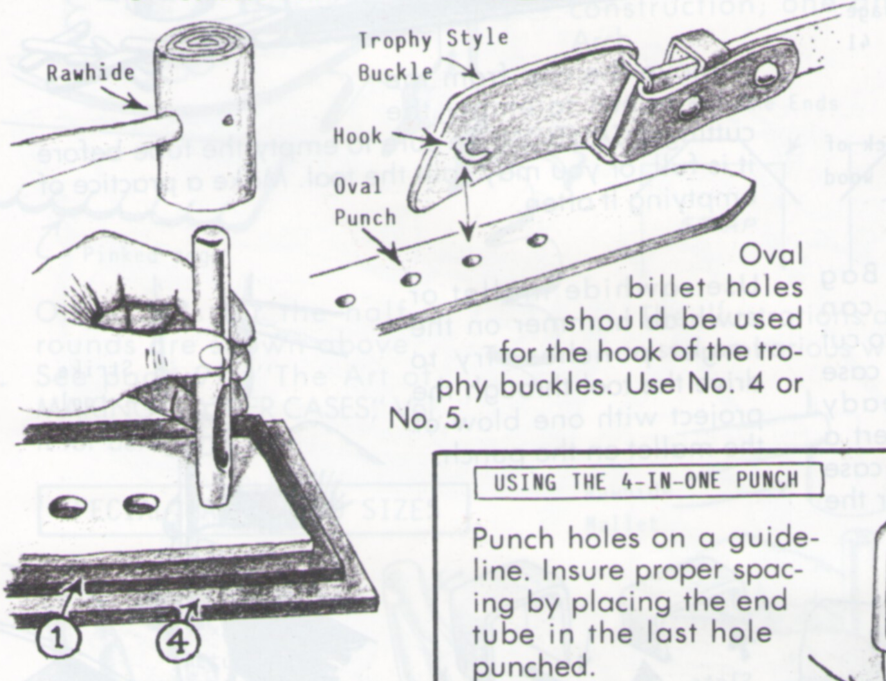
ROUND and OVAL DRIVE PUNCHES


A - Craftool 4-in-1
B - OPEN SIDE
C - OPEN SIDE
D - ARCH
E - TUBE
F - OVAL...Open side
OVAL
G - OVAL...Arch

Changing
TUBES:
page 77

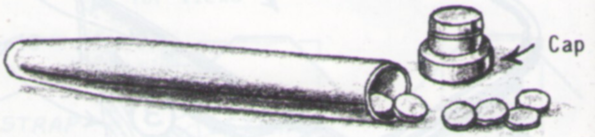

NEVER....
USE A STEEL HAMMER
ON A STEEL TOOL!

As illustrated, there are many types of Drive Punches. All perform the same service . . . punching holes! A — This tool punches four holes at a time. The punching tubes are replaceable. The tube size is about No. 0. B — This punch was made in 12 sizes: 0 to 12 (no #11). C — One of the older tools, this was made in 18 sizes: 00 to 16. D — These very heavy duty punches were made in 42 sizes to cut holes from 3/16" to 4". E — 25 sizes: 00 to 1". At one time, I believe this tool was also made in larger sizes. OVAL PUNCHES: F — These tools were made in sizes: 1 to 16. G — Made in a variety of sizes. Arch punches are all for heavy duty use.


Rawhide
Trophy Style
Buckle
Hook
Oval
Punch
1
4

Oval billet holes should be used for the hook of the trophy buckles. Use No. 4 or No. 5.

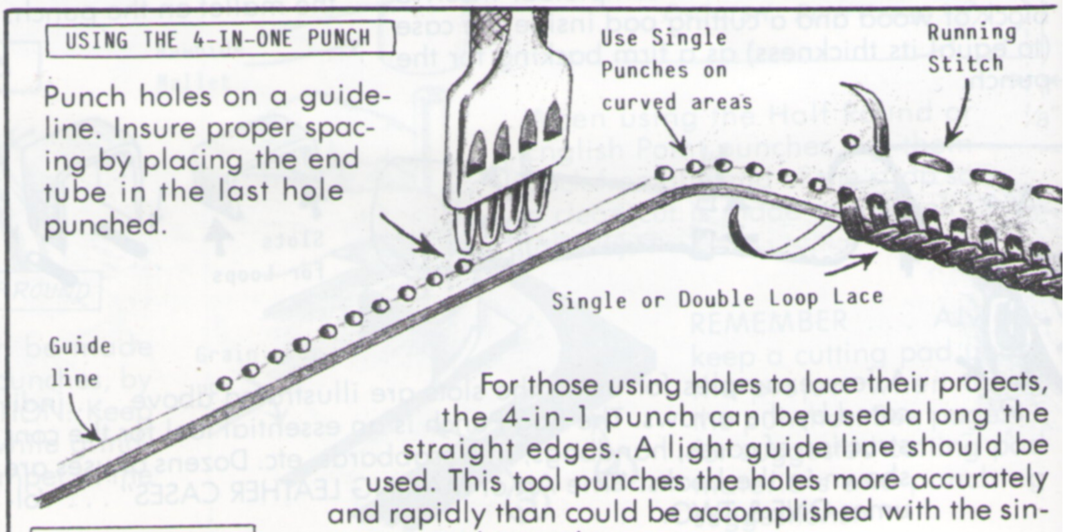
As with all Drive Punches, always use rawhide as a driving force. Also . . . always use a cutting pad and firm support underneath. See suggestions on page 41.



Remove the cap to empty the cuttings of the tube punches before they are full, or you may risk splitting the tool.

USING THE 4-IN-ONE PUNCH

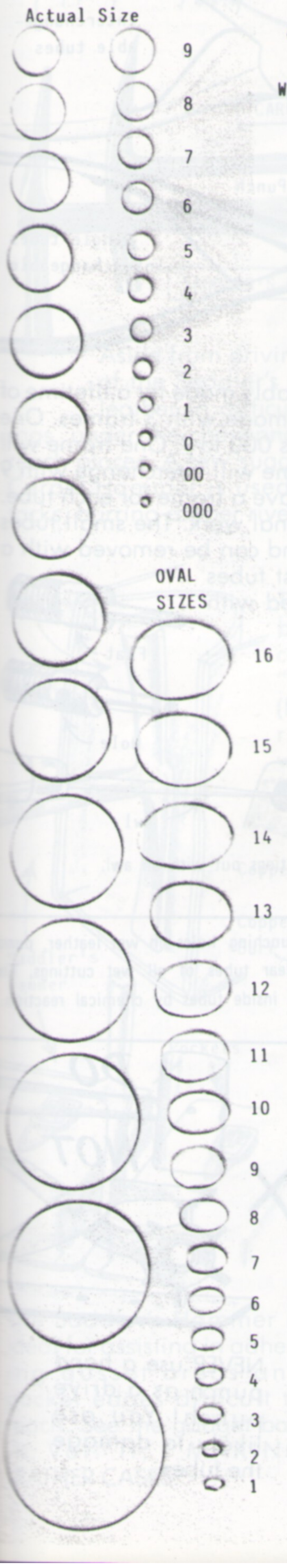
Punch holes on a guideline. Insure proper spacing by placing the end tube in the last hole punched.


Use Single
Punches on
curved areas
Running
Stitch
Single or Double Loop Lace
Guide
line

For those using holes to lace their projects, the 4-in-1 punch can be used along the straight edges. A light guide line should be used. This tool punches the holes more accurately and rapidly than could be accomplished with the single punches.

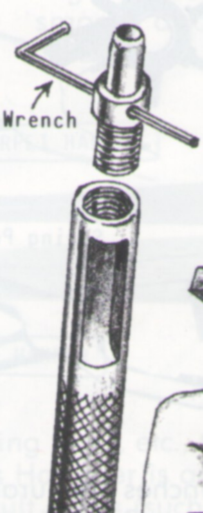
REPLACING TUBES
on page 77

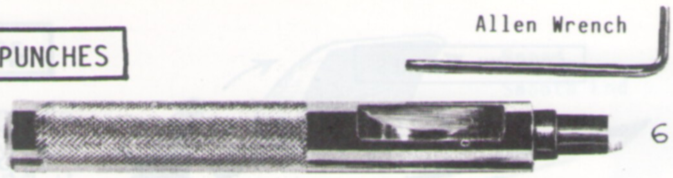
The photo below shows the actual punch sizes. NOTE: Sizes of different manufacturers may vary a small bit from one to the other.



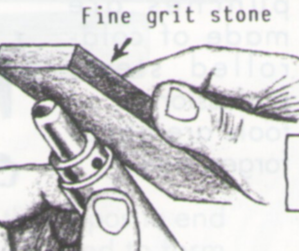
ROUND DRIVE PUNCHES

MINI PUNCH SET



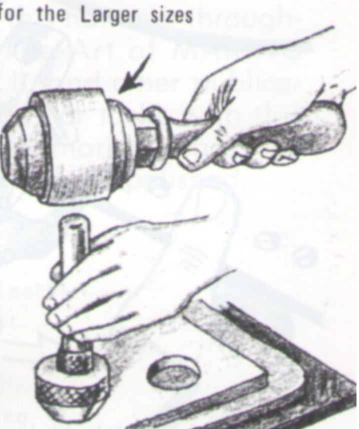


This is an economical punch set with interchangeable tubes. Simply insert an Allen wrench in the tube holes and screw in or out to change punches. NOTE: Some tubes may be a bit rough on the outside. They can be smoothed with a stone and polished with fine crocus cloth.

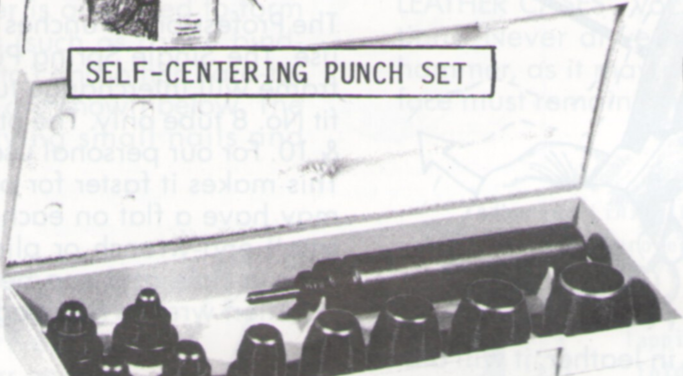


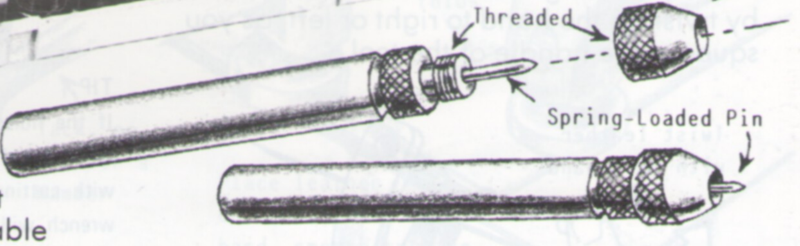
SHARPEN PUNCHES on page 91

A Rawhide Maul is recommended for the Larger sizes



SELF-CENTERING PUNCH SET

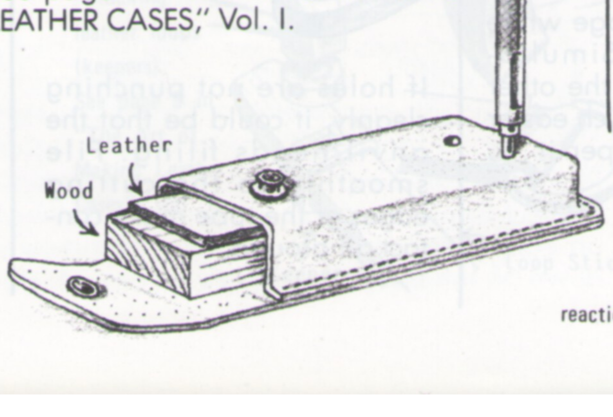




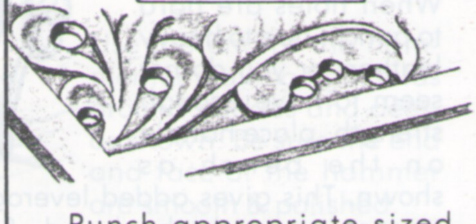
This is a very heavy duty set with interchangeable punches in 9 sizes: ¼" to 1." The punches thread to the handle. The center pin ejects the circle when the punch has cut through the leather. Since the cutting tube has a blunt taper, heavier driving force is required to punch through the leather. This, in turn, leaves a taper on the outside edge of the hole, which in some cases is not desirable.

PUNCHING HOLES IN DIFFICULT PLACES

After completing a case, you may wish to install snaps at the bottom. Slip a block of wood and leather(s) inside case to fill interior. Punch holes. To install snaps, see page 11 "The Art of MAKING LEATHER CASES," Vol. I.



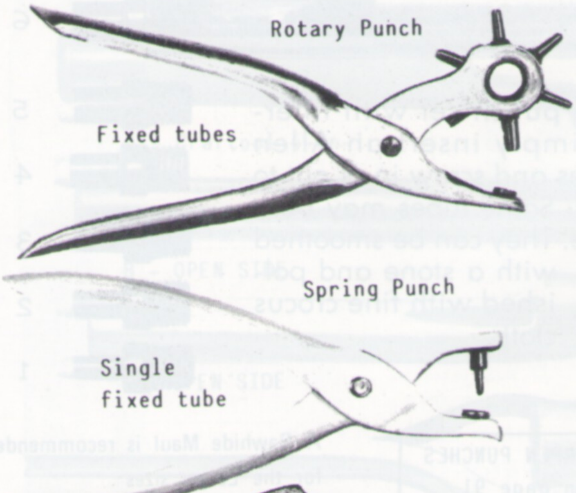
FILIGREE AIDS



Punch appropriate sized holes in curved areas difficult to cut with a knife, when filigreeing. TIP: After punching holes in wet leather, punch dry leather to clear tubes of wet cuttings! This prevents corrosion inside tubes by chemical reaction of wet leather on steel!

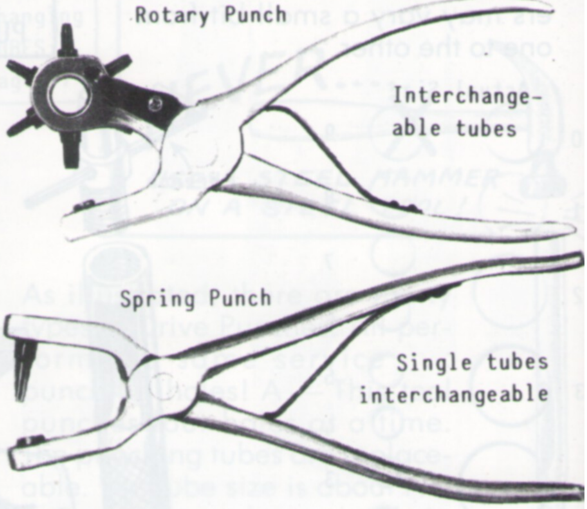
HAND PUNCHES

ECONOMY PUNCHES

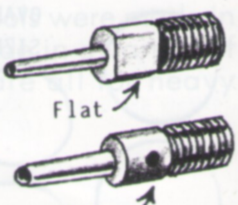

Rotary Punch
Fixed tubes
Spring Punch
Single fixed tube

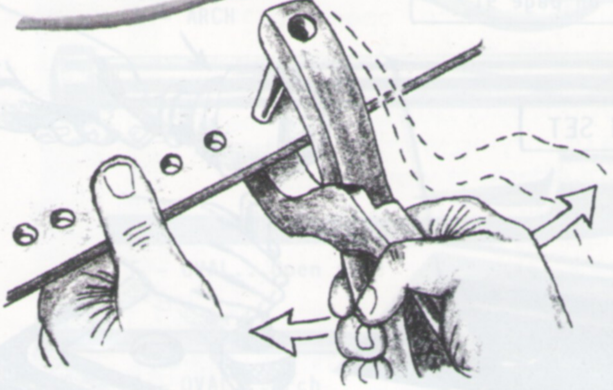
There are many types of hand punches. The rotary tools lock in place with a ratchet to secure each position. The frames of the economy punches are made of cold-rolled steel; professional tools are hand-forged steel.

PROFESSIONAL PUNCHES


Rotary Punch
Interchangeable tubes
Spring Punch
Single tubes interchangeable

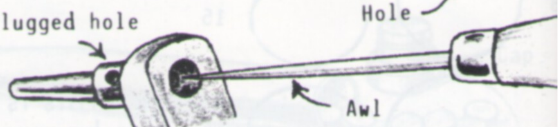
The Professional Punches are durably made for a lifetime of use. The Single Spring Punch is made with 3 frames. One frame will interchange tube sizes 000 to 7. One frame will fit No. 8 tube only. The other frame will interchange with 9 & 10. For our personal use, we have a frame for each tube. This makes it faster for professional work. The small tubes may have a flat on each side and can be removed with a small end-wrench or pliers. Most tubes have a hole and can be removed with an Allen wrench (see page 45).

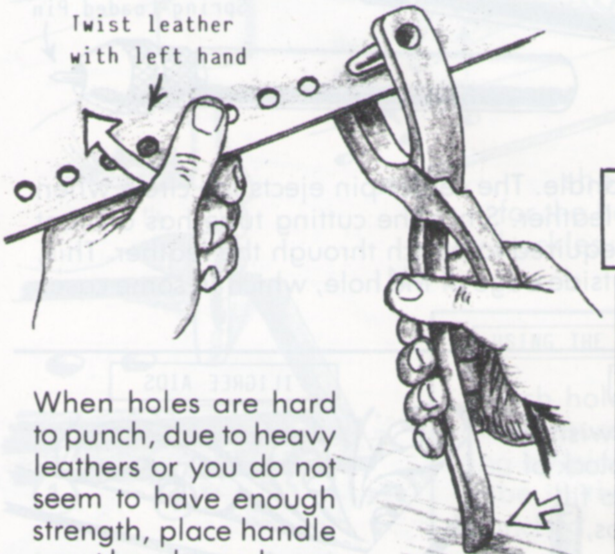




When punching holes in leather, it will aid by twisting the hand to right or left, as you squeeze the handle of the tool.

TIP:
If the holes are plugged with cuttings and the wrench will not go through them, pick cuttings out with an awl.

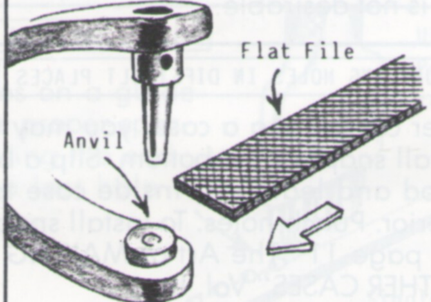

Plugged hole
Awl


Twist leather with left hand

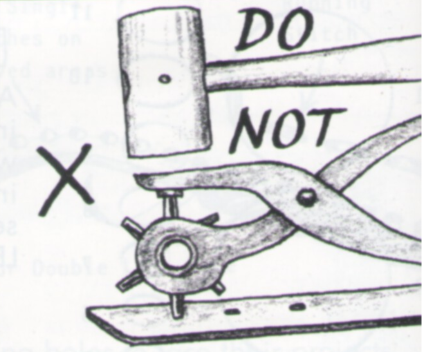
HOW TO SHARPEN TUBES..page 91

TIP: After punching holes in wet leather, punch dry leather to clear tubes of all wet cuttings. This prevents corrosion inside tubes by chemical reaction.

When holes are hard to punch, due to heavy leathers or you do not seem to have enough strength, place handle on the bench as shown. This gives added leverage while squeezing with the hand. Simultaneously, twist the leather with the other hand. You will find the holes much easier to punch. If the tube is dull, sharpen it . . . instructions on page 91.

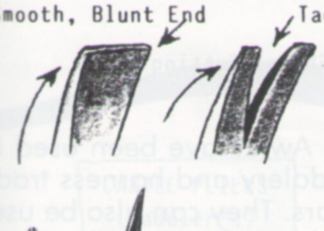

Flat File
Anvil

If holes are not punching cleanly, it could be that the anvil needs filing. File smoothly so the cutting edges of the tube make contact all around.

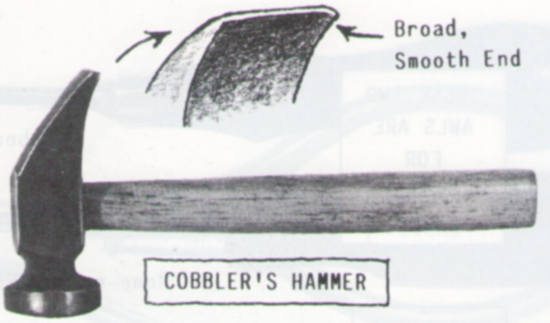


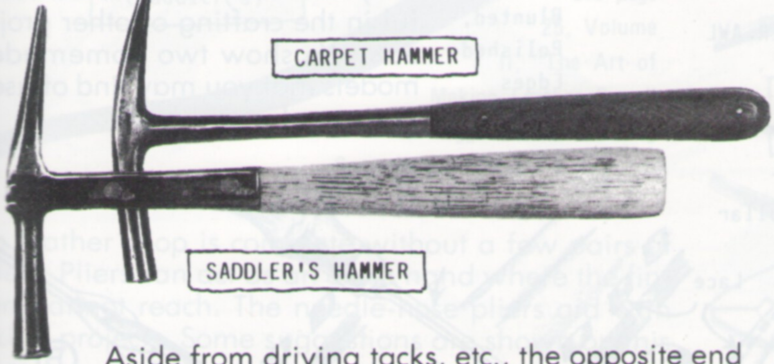
NEVER use a hand punch as a drive punch! You are likely to damage the tubes.

HAMMERS


Smooth, Blunt End
Tack; Claw

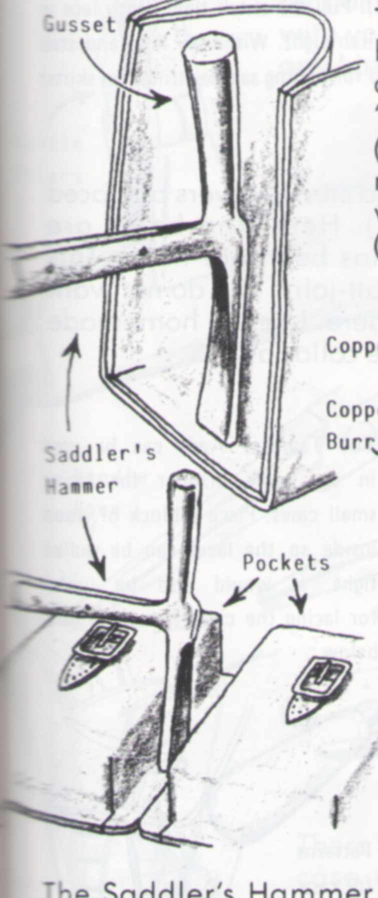
The Carpet Hammer can be made into a Saddler's Hammer by welding up the claw, then grind it smooth and polish on a buffing wheel.


Broad, Smooth End
COBBLER'S HAMMER

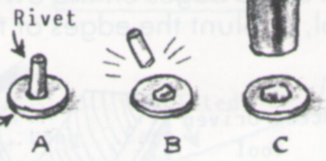

CARPET HAMMER
SADDLER'S HAMMER

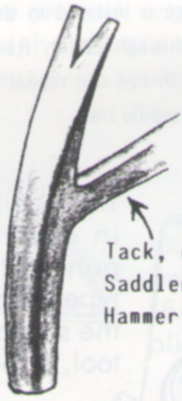
Aside from driving tacks, etc., the opposite end of the Saddler's Hammer is also used to form leather in difficult areas (such as cantle bindings, under the cheyenne roll, etc.) and other hard-to-reach places. A few suggestions are shown below. The Carpet Hammer is used for driving small nails and tacks, burring copper rivets, etc.

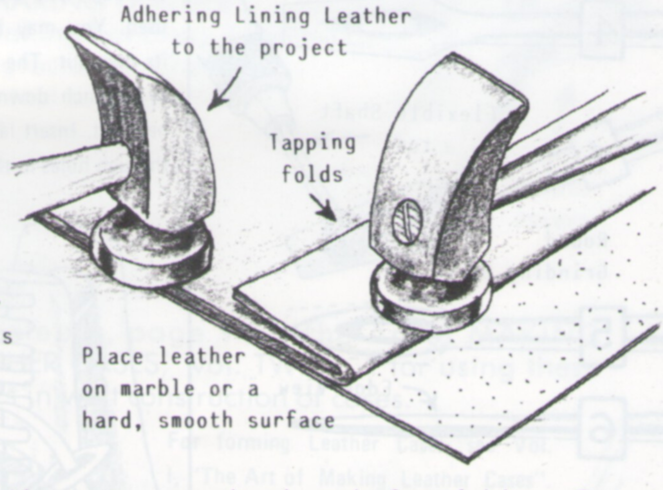
Hammers are indispensable in leatherwork. The Cobbler's Hammer should be a part of every craftsman's collection of tools. It is most useful for making sharp folds, adhering cemented parts together, tapping over hand stitches, lacing, and welts. See the many applications of this hammer throughout the pages of "The Art of MAKING LEATHER CASES" Vol. II, and other publications. Never drive nails or tacks with this hammer, as it may pock-mark the face. The face must remain smooth and polished.


Gusset
Saddler's Hammer
Pockets

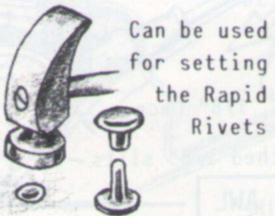
The hammer can be used for burring copper rivets. (A) "Set" burr on rivet. (B) Snip off end of rivet. Burr over with the hammer (C).


Copper Rivet
Copper Burr
A
B
C

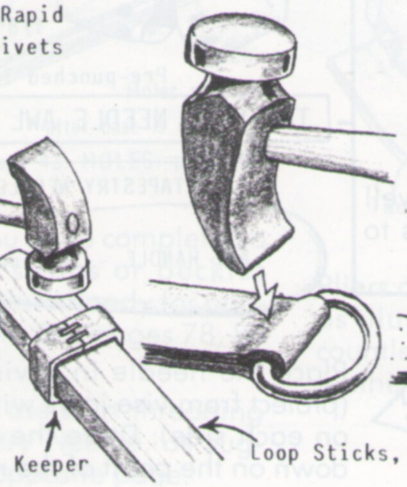

Tack, or Saddler's Hammer


Adhering Lining Leather to the project
Tapping folds
Place leather on marble or a hard, smooth surface

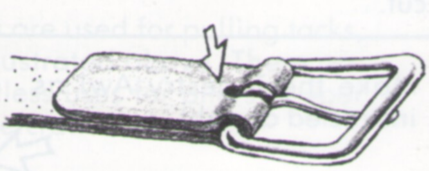
Always moisten leathers before folding. Tap with the hammer to make a sharp fold. Do not "pound" the leather so hard as to crack the leather on the grain side.


Can be used for setting the Rapid Rivets

Use for "blocking" leather loops (keepers). See page 9 in "The Art of Making Leather Cases", Vol. I.

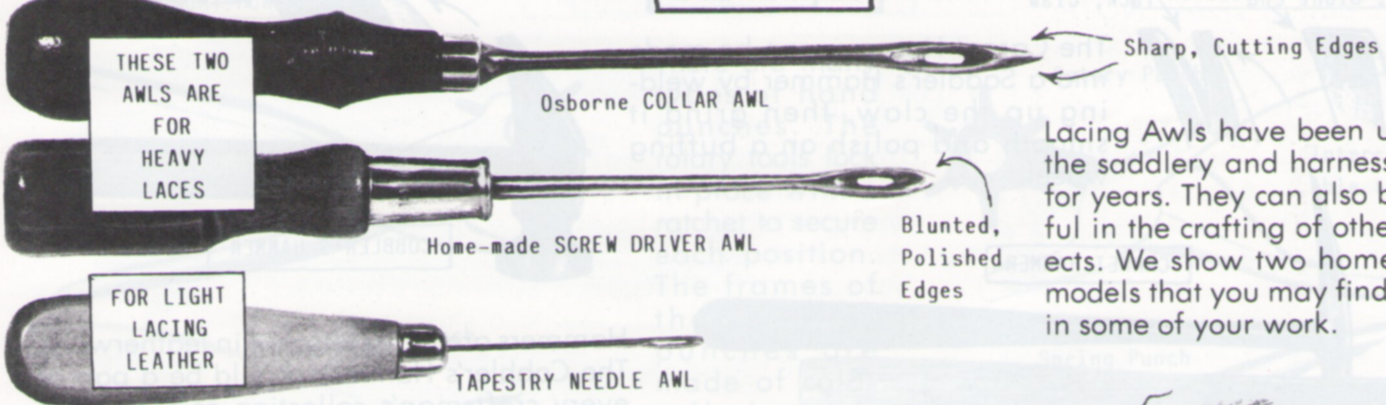

Keeper
Loop Sticks, see page 79

Use the end of the hammer for making tight folds around buckles and dees, as shown. Be sure the end and face of the hammer are smooth & polished.



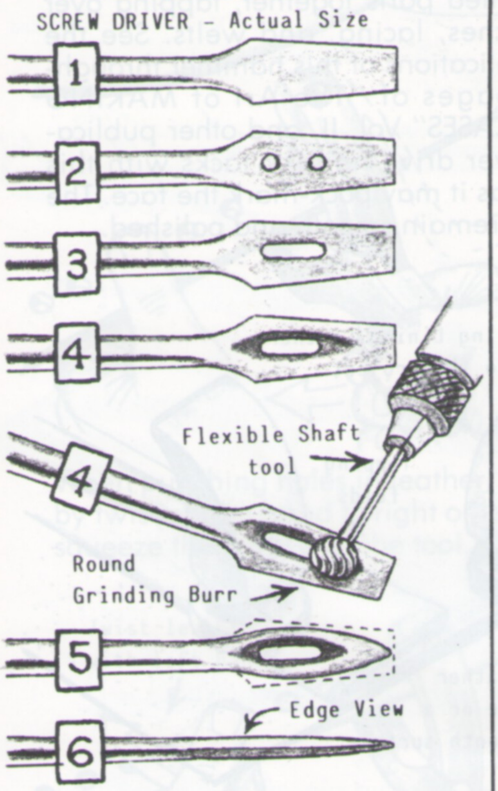
The Saddler's Hammer is ideal for assisting in adhering gusset areas and pocket edges difficult to reach. See the gadget bag in Vol. II, "MAKING LEATHER CASES."

LACING AWLS


THESE TWO AWLS ARE FOR HEAVY LACES
Osborne COLLAR AWL
Sharp, Cutting Edges
Home-made SCREW DRIVER AWL
Blunted, Polished Edges
FOR LIGHT LACING LEATHER
TAPESTRY NEEDLE AWL

Lacing Awls have been used in the saddlery and harness trade for years. They can also be useful in the crafting of other projects. We show two homemade models that you may find of use in some of your work.

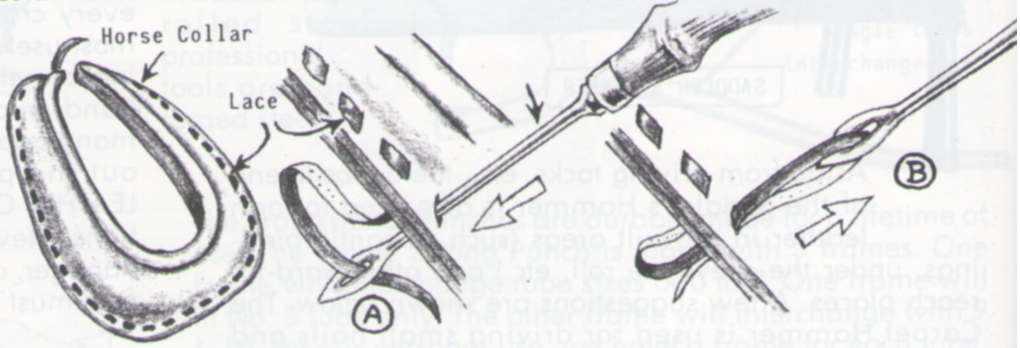
MAKING A LACING AWL


SCREW DRIVER - Actual Size
1
2
3
4
Flexible Shaft tool
4
Round Grinding Burr
5
Edge View
6

(1) Ordinary screwdriver.
(2) Bore two 1/16" holes.
(3) File, or grind out slot.
(4) Use a flexible shaft tool and grind depressions on each side.
(5) Grind shape as shown.
(6) Grind sides down and round all edges. Polish on buffing wheel.

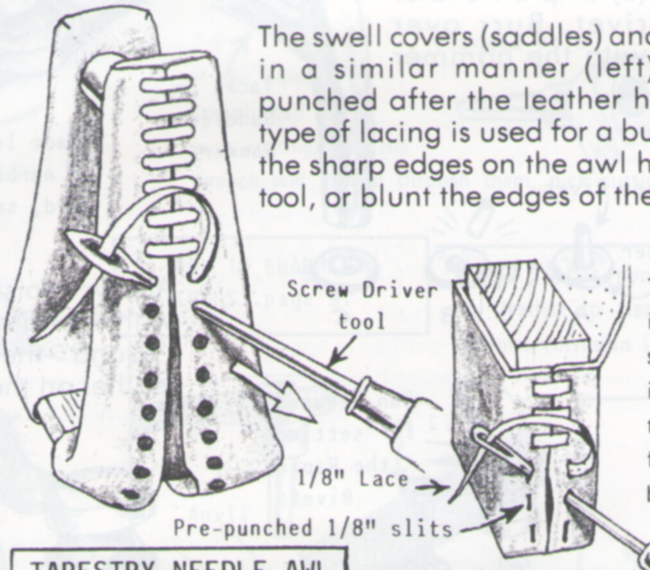
The end of the tool is fairly well pointed, but not so sharp as to cut.

Make the Tapestry Awl as instructed at right.


Horse Collar
Lace
A
B

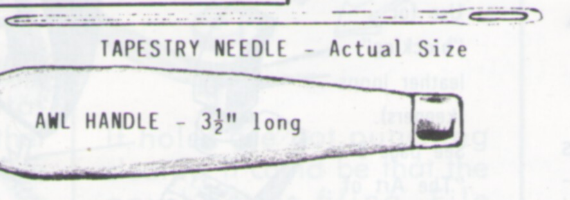
Although you are not likely to be making Horse Collars, we want to show how the Collar Awl was used. You may be able to use similar techniques for other projects. Being sharp, the Awl punches its own slit. The lace is inserted in the eye (A) and pulled up (B). Pull the stitch tight. With lace in eye, punch down through collar. Remove lace from eye, pull stitch tight. Withdraw Awl and stab next slit. Insert lace in eye and repeat (A)-(B). The Awl is also used for pulling saddle strings (in skirts) through holes in the saddle tree.

The swell covers (saddles) and stirrup covers are laced in a similar manner (left). Here, the holes are punched after the leather has been pre-fitted. This type of lacing is used for a butt-joint. You do not want the sharp edges on the awl here. Use the homemade tool, or blunt the edges of the collar awl.

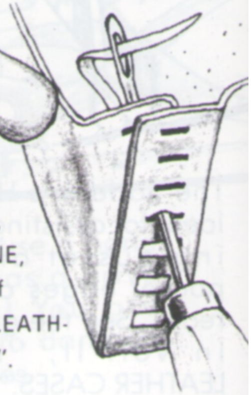

Screw Driver tool
1/8" Lace
Pre-punched 1/8" slits

The Tapestry Awls can be used in the same manner for lacing small cases. Place a block of wood inside so the laces can be pulled tight. It would also be useful for lacing the cigarette case shown below.

TAPESTRY NEEDLE AWL

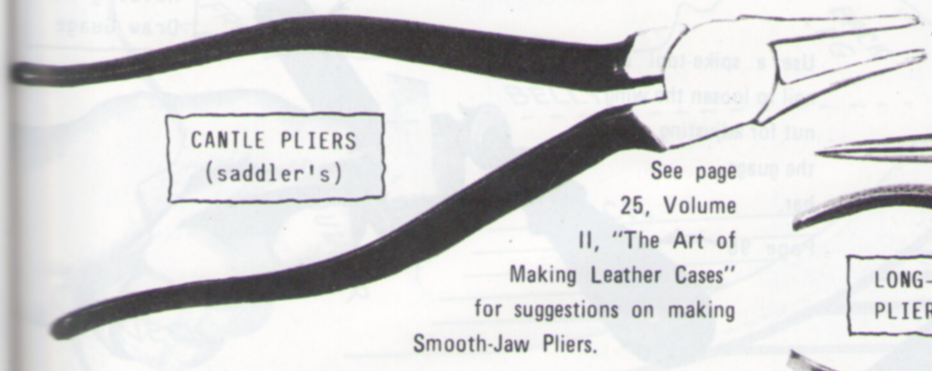

TAPESTRY NEEDLE - Actual Size
AWL HANDLE - 3½" long

Place the needle in a vise; the eye down (protect from vise jaws with piece of leather on each side). Drive the handle about ¾" down on the point of the needle.

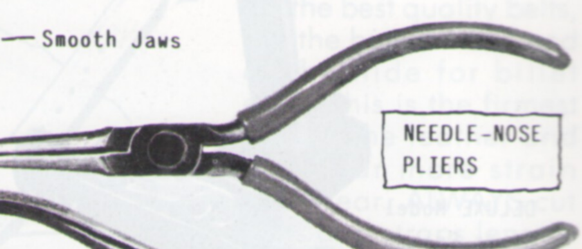


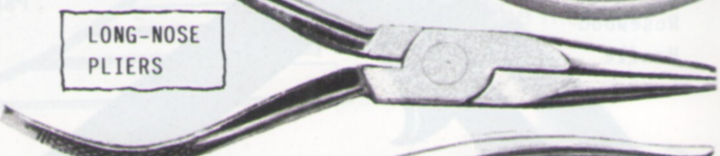
Patterns for case on page 40, Volume ONE, "The Art of MAKING LEATHER CASES".

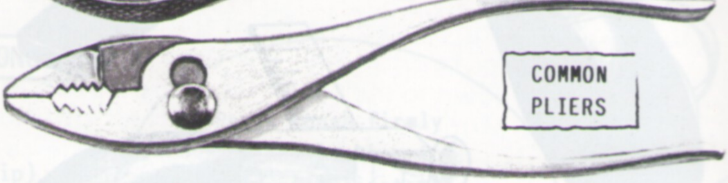
PLIERS


Smooth Jaws
CANTLE PLIERS (saddler's)

See page 25, Volume II, "The Art of Making Leather Cases" for suggestions on making Smooth-Jaw Pliers.

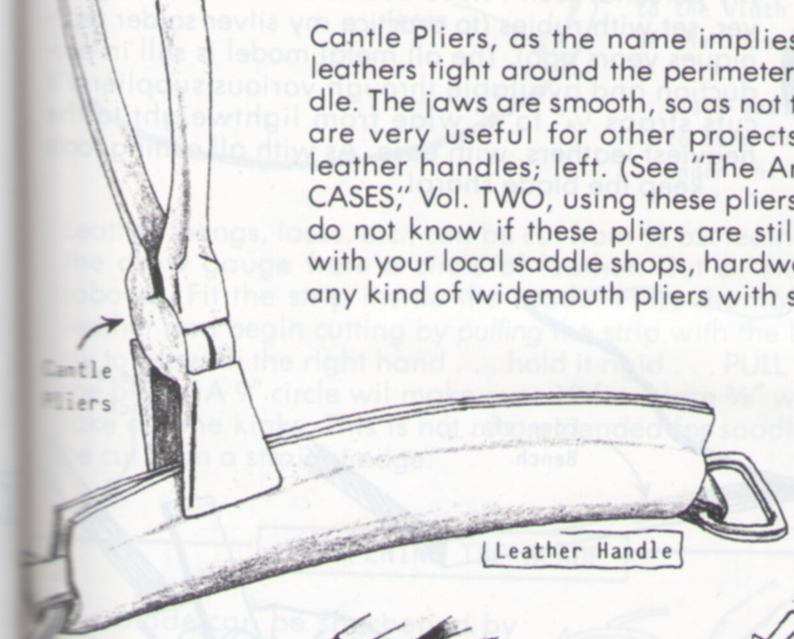

NEEDLE-NOSE PLIERS

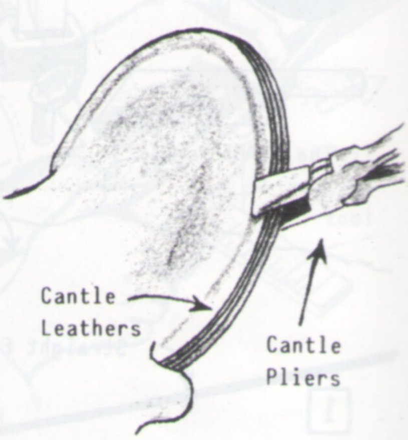

LONG-NOSE PLIERS


COMMON PLIERS

No leather shop is complete without a few pairs of pliers. Pliers can act as an extra hand where the fingers cannot reach. The needle-nose pliers aid with lacing projects. Some suggestions are shown on this page.

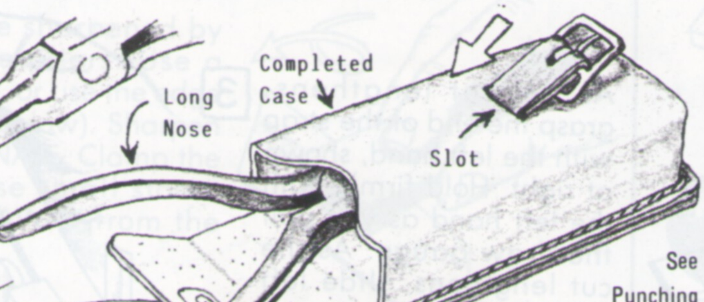
Cantle Pliers, as the name implies, are used to form the leathers tight around the perimeter of the cantle of a saddle. The jaws are smooth, so as not to mar the leather. They are very useful for other projects such as shaping the leather handles; left. (See "The Art of MAKING LEATHER CASES," Vol. TWO, using these pliers for making handles). I do not know if these pliers are still manufactured. Check with your local saddle shops, hardware, or tool suppliers for any kind of widemouth pliers with smooth jaws.


Cantle Pliers
Leather Handle

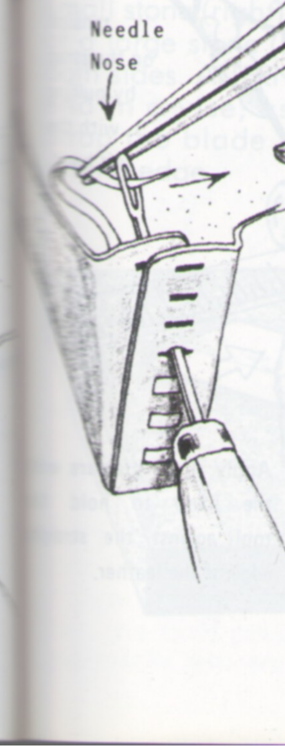

Cantle Leathers
Cantle Pliers

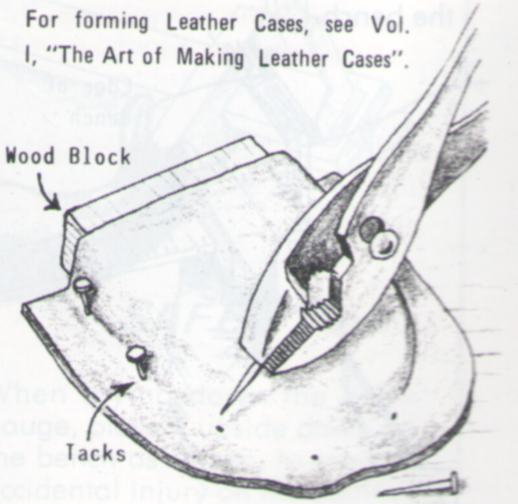
NOTE:
See step 6, page 94, "The Art of MAKING LEATHER CASES," Vol. TWO . . . for using these pliers in welt construction of cases.

For forming Leather Cases, see Vol. I, "The Art of Making Leather Cases".


Completed Case
Slot
Long Nose

See Punching Holes and Slots after case is completed.
SLOTS: page 43. HOLES: page 45.


Needle Nose

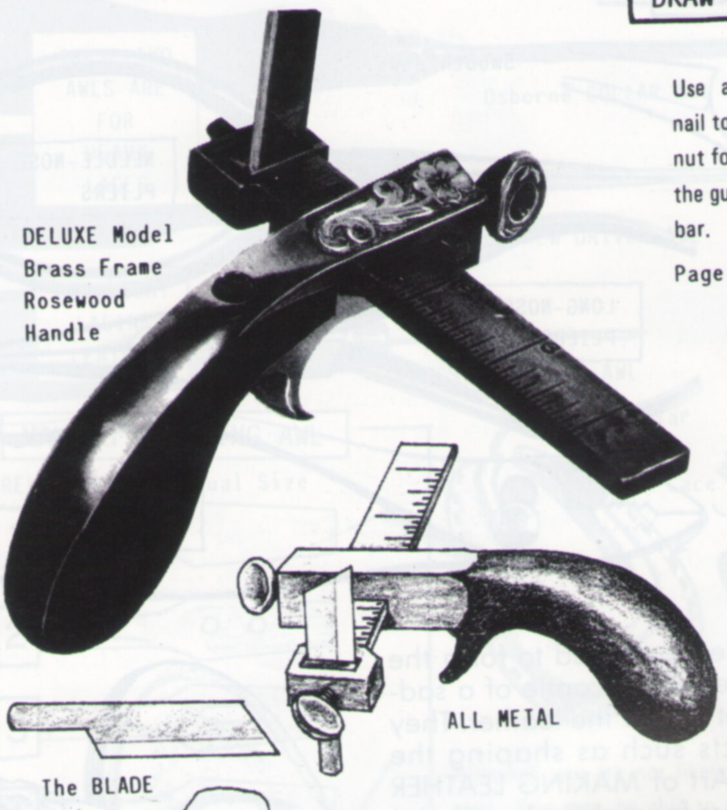

Wood Block
Tacks

There may be times when you have completed a case and forgot to attach straps or buckles (above). The Long-Nose pliers are handy for pulling the straps through the slots. See pages 78, 83 for riveting.

The Needle-Nose pliers can assist in threading lace in the eye of the Tapestry Needle, as suggested at left. Tapestry Awl; opposite page.

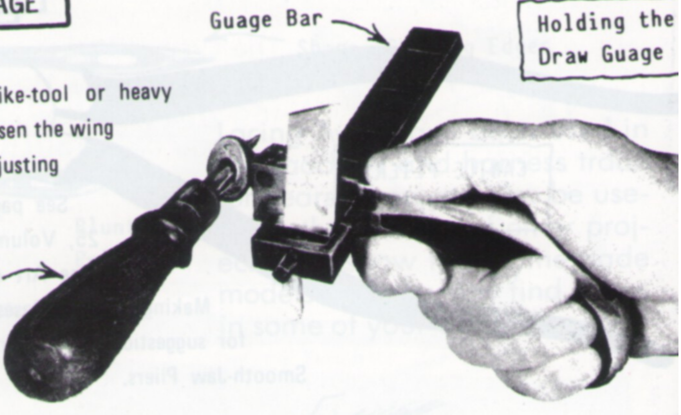
Pliers are used for pulling tacks, as illustrated above. There are countless uses for pliers in your leathercraft work.

DRAW GUAGE

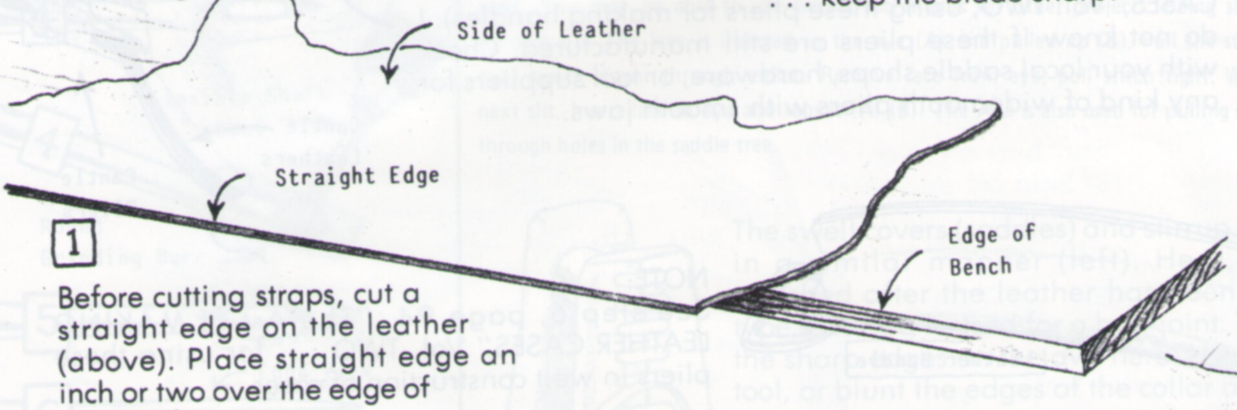

DELUXE Model
Brass Frame
Rosewood
Handle
ALL METAL
The BLADE

Use a spike-tool or heavy nail to loosen the wing nut for adjusting the guage bar.

Page 96

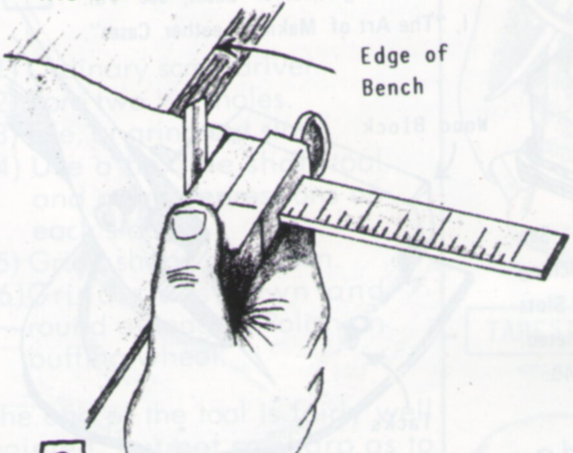

Guage Bar
Holding the
Draw Guage

These tools are made of durable construction for c lifetime of heavy duty use. The contoured pistol grip is designed for hours of comfortable work. I do no know if the deluxe model is still manufactured; this is my personal tool. I have overlaid it with sterling sil- ver, set with rubies (to practice my silver solder tech- niques years ago). The all metal model is still in pro duction and available through various suppliers. I cuts straps ¼" to 4" wide from lightweight to the heaviest leathers, with ease. As with all cutting tool . . . keep the blade sharp!


Side of Leather
Straight Edge
Edge of
Bench

1

Before cutting straps, cut a straight edge on the leather (above). Place straight edge an inch or two over the edge of the bench.


Edge of
Bench

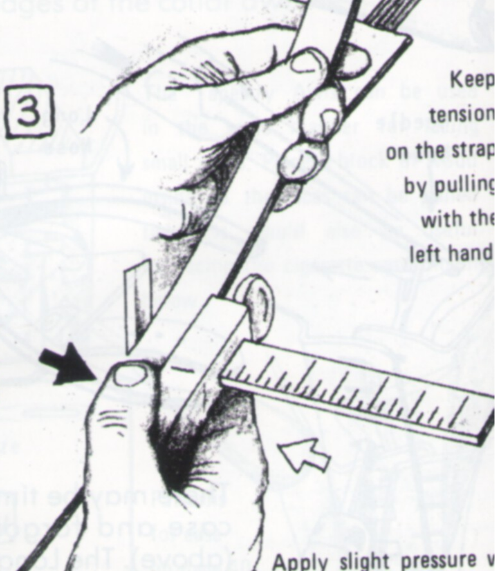
2

Begin the cut at the edge of the leather. Keep the side of the gauge tight against the edge of the leather as you pull with the draw gauge.

3

As the cut lengthens, grasp the end of the strap with the left hand, shown at right. Hold firmly with the left hand as you pull the draw gauge. As the cut lengthens, slide left hand down the strap and regrip. This procedure should especially be used on lightweight leathers.

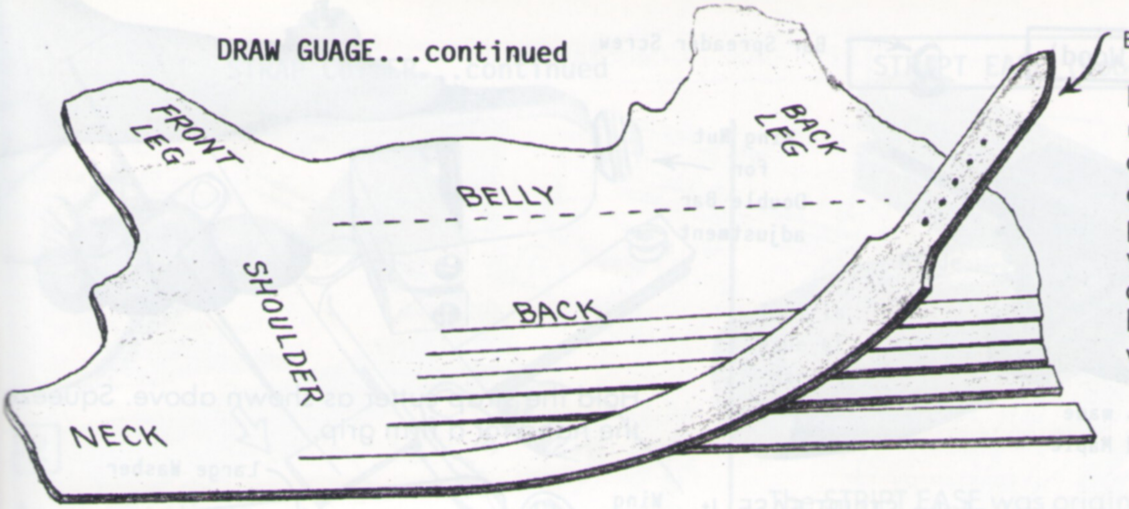
As the cut is made, press the end of the thumb against the leather to keep it against the gauge bar (black arrow).


Edge of
Bench

Keep
tension
on the strap
by pulling
with the
left hand

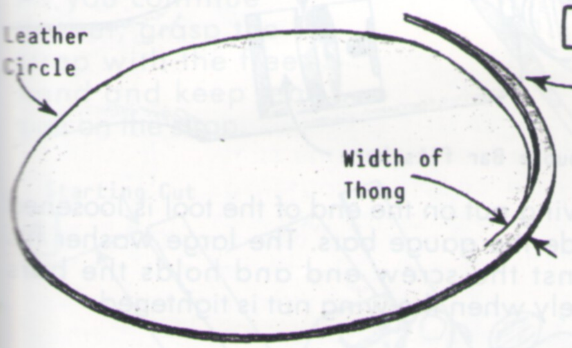
Apply slight pressure w
the hand to hold
tool against the stra
edge of the leather.

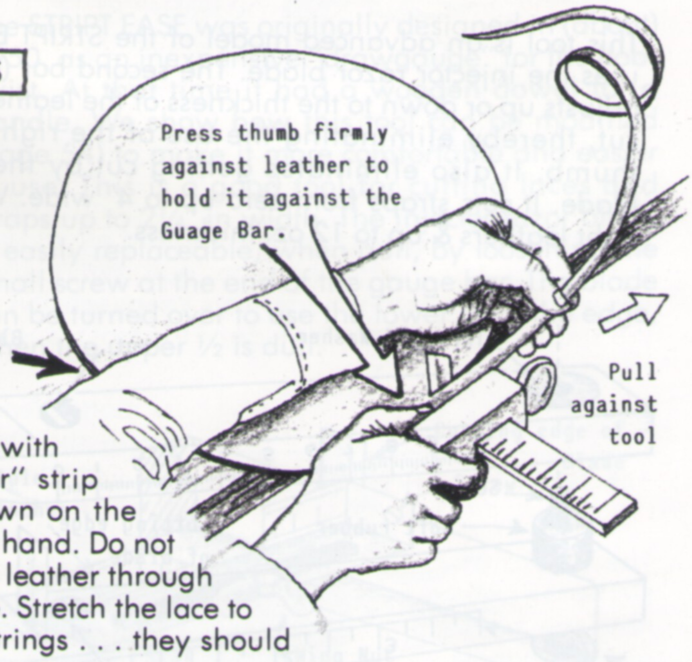
DRAW GUAGE...continued


Billet
FRONT LEG
BACK LEG
BELLY
SHOULDER
BACK
NECK

For the best quality belts, use the butt or "tail" end of the hide for billet ends. This is the firmest part of the leather and will bear more strain and wear. ALWAYS cut belts and straps lengthwise of the hide.

CUTTING THONGS

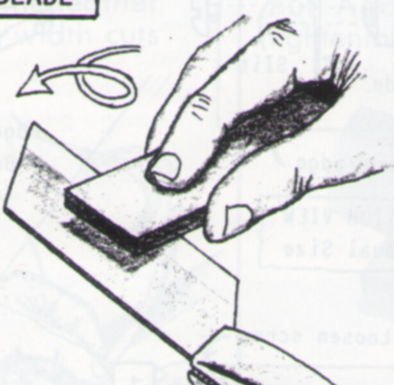

Leather Circle
Width of Thong
Make a long, tapering cut (starter strip) to the width of the thong.

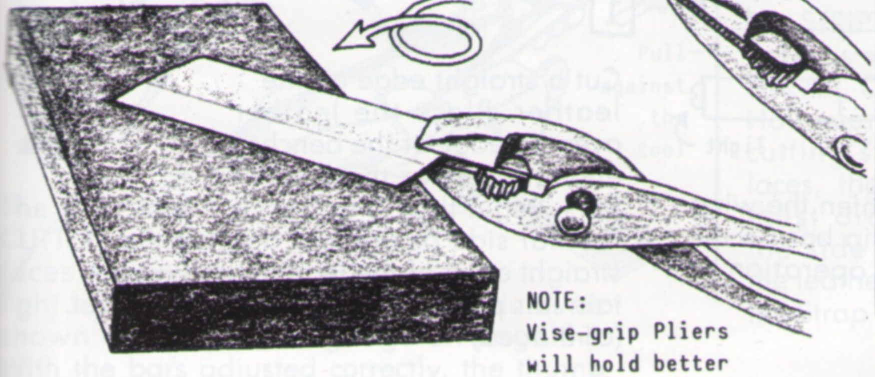

Press thumb firmly against leather to hold it against the Guage Bar.
Allow leather to turn freely under the arm
Pull against tool

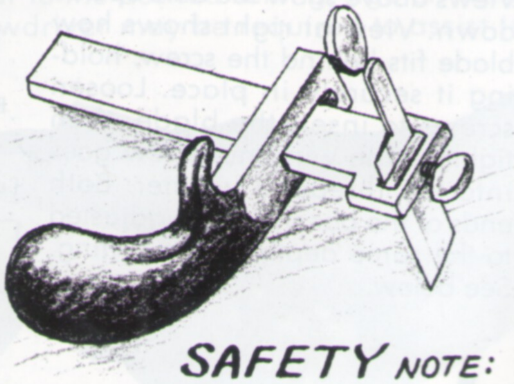
Leather thongs, laces, etc., can be cut from 4/5 oz. leathers with the draw gauge from a circle of leather. Cut a "starter" strip (above). Fit the strip inside the blade. Press thumb down on the leather and begin cutting by *pulling* the strip with the left hand. Do not try to cut with the right hand . . . hold it rigid . . . PULL the leather through the blade! A 9" circle wil make over 12 ft. of lace 3/8" wide. Stretch the lace to take out the kinks. This is not recommended for saddle strings . . . they should be cut from a straight edge.

SHARPENING THE BLADE

The blade can be sharpened by holding with the pliers. Use a small stone (right), or use the edge of a large stone (below). Sharpen both sides. ALTERNATE: Clamp the end in a vise; use small stone. Strop the blade AWAY from the cutting edge.



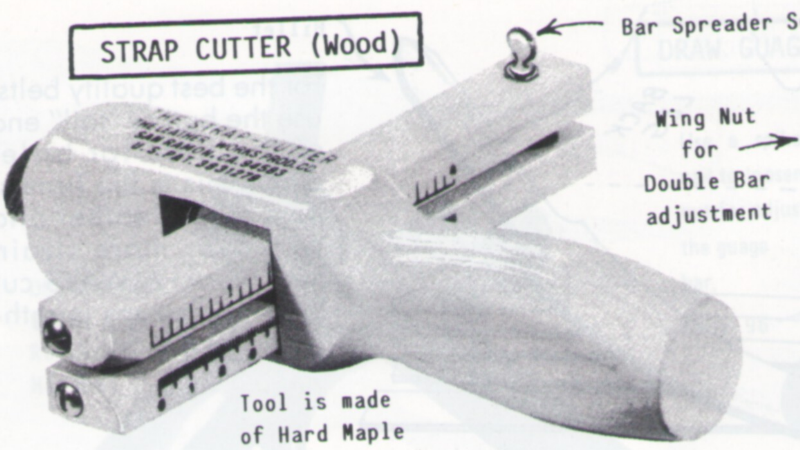

NOTE:
Vise-grip Pliers will hold better

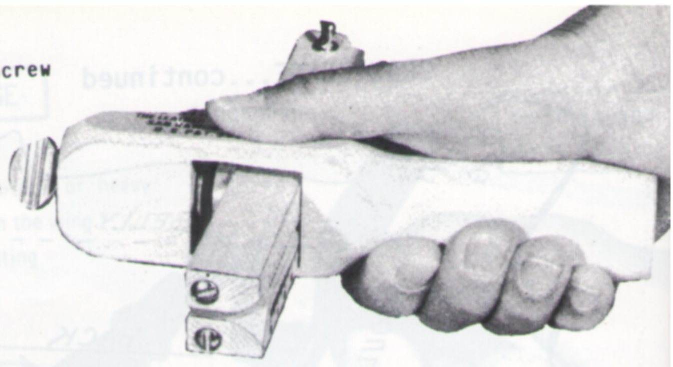


SAFETY NOTE:

When laying down the draw gauge, place it upside down on the bench as shown, to prevent accidental injury on the point of blade. Get yourself in the habit of doing this everytime you lay the tool down.

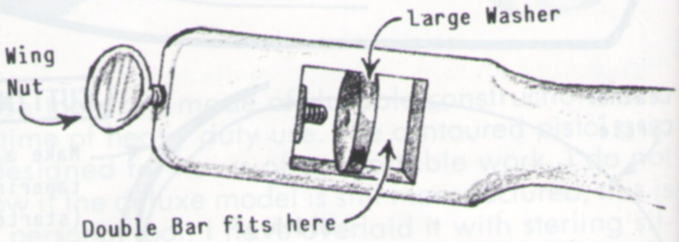
STRAP CUTTER (Wood)


Bar Spreader Screw
THE STRAP CUTTER
THE LEATHER WORKSHOP CO.
SAN RAMON, CA. 94583
U.S. PAT. 3831279
Tool is made of Hard Maple

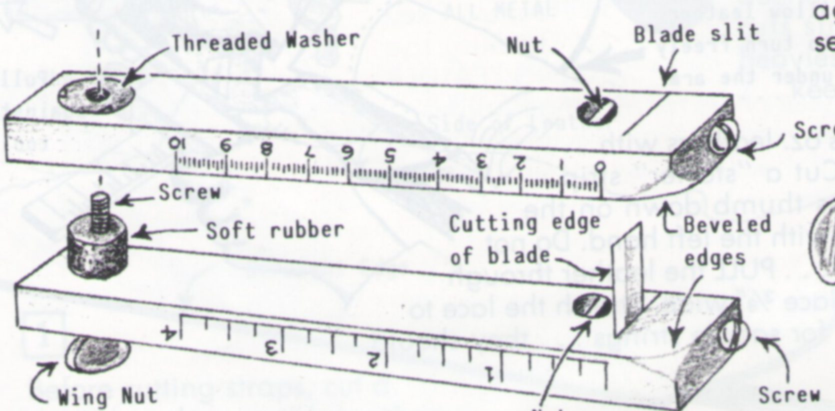

Wing Nut for Double Bar adjustment

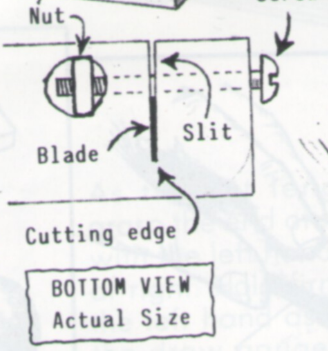
Hold the strap cutter as shown above. Squeeze the hand for a firm grip.

This tool is an advanced model of the STRIPT EASE. It uses the injector razor blade. The second bar (on top) adjusts up or down to the thickness of the leather to be cut, thereby eliminating the use of the right hand thumb. It also eliminates getting cut by the razor blade. It cuts straps from zero up to 4" wide. Will cut light leathers & up to 12 oz. thickness.

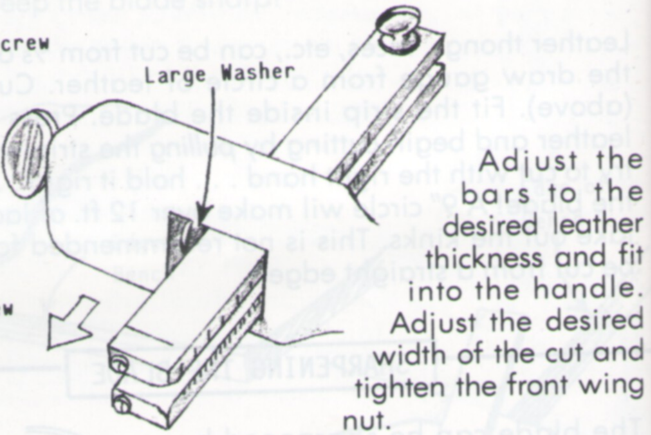

Wing Nut
Large Washer
Double Bar fits here

The wing nut on the end of the tool is loosened to slide the gauge bars. The large washer fits against the screw end and holds the bars securely when the wing nut is tightened.

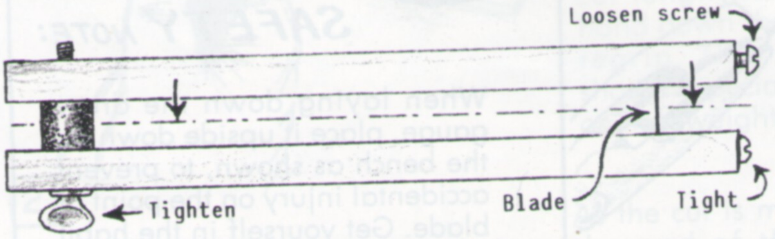

Threaded Washer
Nut
Blade slit
Screw
10 9 8 7 6 5 4 3 2 1 0
Screw
Soft rubber
Cutting edge of blade
Beveled edges
4 3 2 1
Wing Nut
Screw


Nut
Slit
Blade
Cutting edge
BOTTOM VIEW
Actual Size

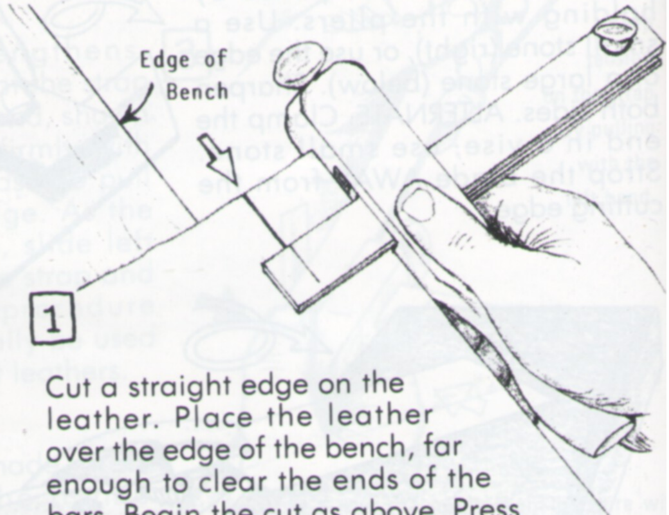
Views above show the bars upside down. View at right shows how blade fits behind the screw, holding it securely in place. Loosen screws to insert the blade, then tighten. The wing nut screw goes into the threaded washer. Both ends of the bar should be adjusted to the same depth before cutting. See below.


Large Washer

Adjust the bars to the desired leather thickness and fit into the handle. Adjust the desired width of the cut and tighten the front wing nut.

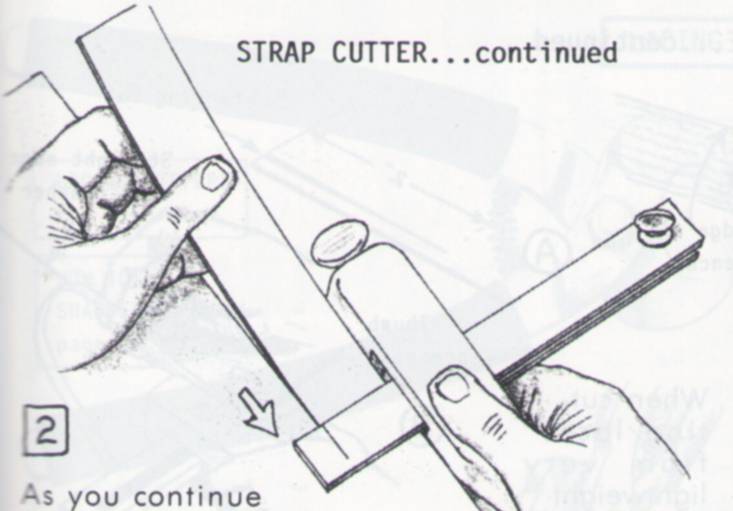

Loosen screw
Tighten
Blade
Tight

To equalize the bars (closer together) tighten the wing nut. Loosen either screw at right, and slip bar (in the slit) down on the blade. Reverse the operation to spread the bars.


Edge of Bench
1

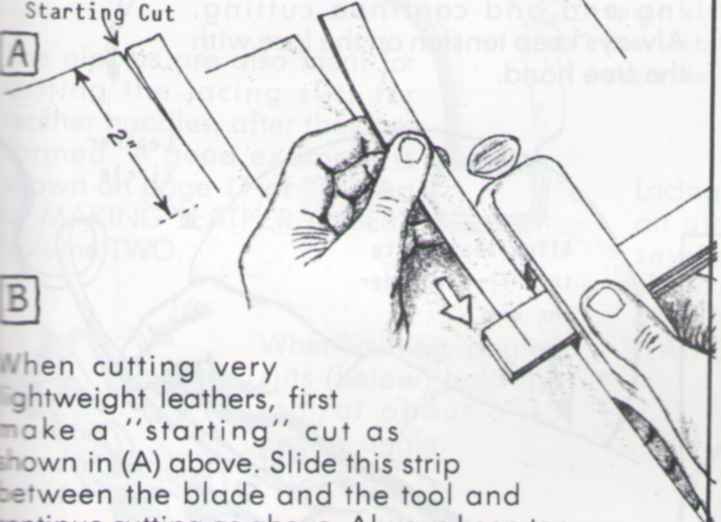
Cut a straight edge on the leather. Place the leather over the edge of the bench, far enough to clear the ends of the bars. Begin the cut as above. Press the flat side of the tool against the straight edge of the leather, and maintain this pressure as you continue the cut. (continued)

STRAP CUTTER...continued

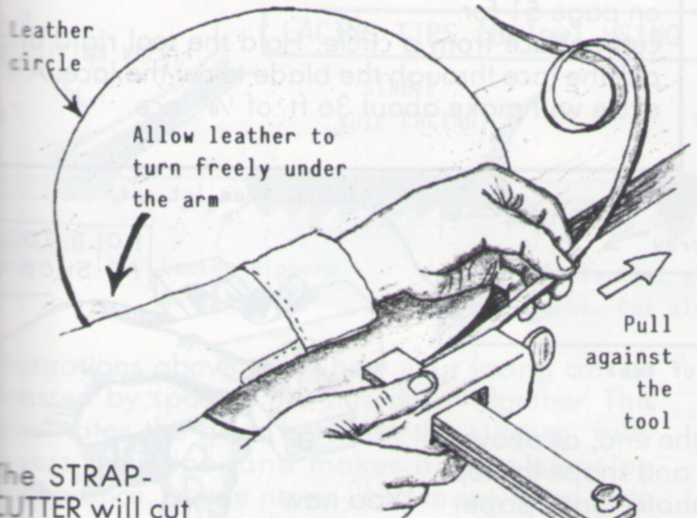


2

As you continue the cut, grasp the strap with the free hand and keep tension on the strap.

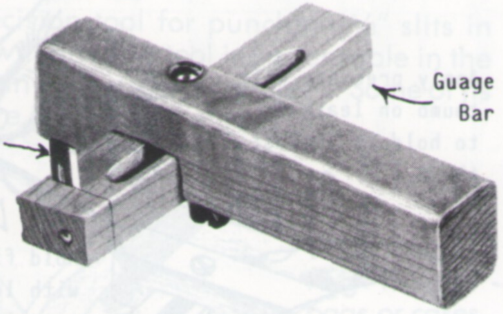

Starting Cut
A
B

When cutting very lightweight leathers, first make a "starting" cut as shown in (A) above. Slide this strip between the blade and the tool and continue cutting as above. Always keep tension on the cut strap. This forces the leather against the tool to make uniform width cuts along the edge.


Leather circle
Allow leather to turn freely under the arm
Pull against the tool

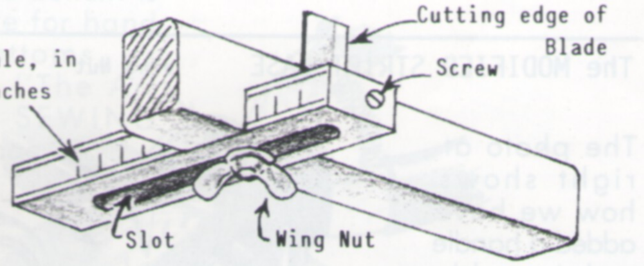
The STRAP-CUTTER will cut laces from very light leather. Follow the exact procedures as shown with the draw gauge on page 51. With the bars adjusted correctly, the thumb pressure is not required.

STRIPT EASE (Wood)

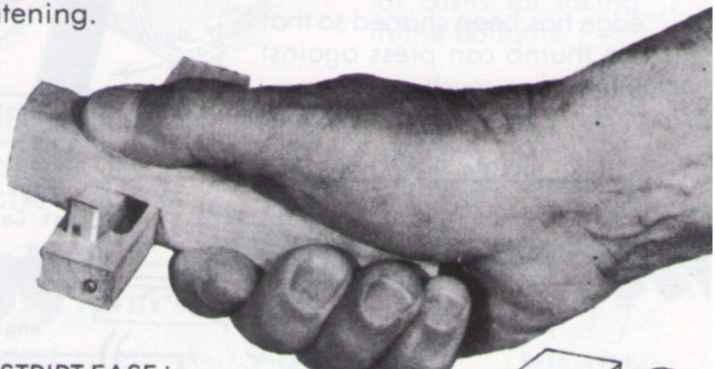

Guage Bar
Blade

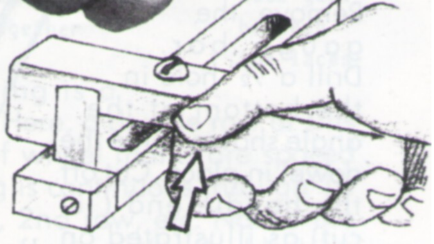
Tool is made of Hard Maple

The STRIPT EASE was originally designed in (about) 1950, as an inexpensive "drawgauge" for the hobbyist. At that time it had a wooden dowel for a handle. We show how this tool can be modified (page 54) to make it more comfortable and easier to use. This is a good tool for cutting laces and straps up to 2¼" in width. The injector razor blade is easily replaceable, when dull, by loosening the small screw at the end of the gauge bar. The blade can be turned over to use the lower ½ of the edge, when the upper ½ is dull.


Cutting edge of Blade
Screw
Rule, in Inches
Slot
Wing Nut

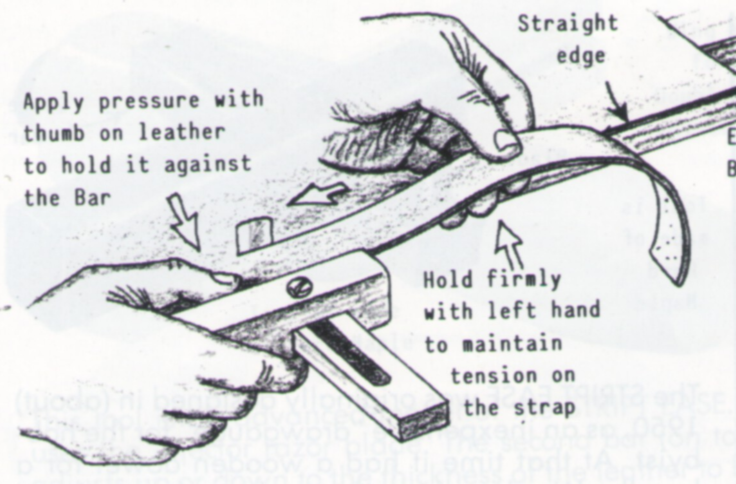
The adjustment is simple: Loosen the wing nut and slide the bar to the desired setting; tighten wing nut. A screwdriver may be required to assist in tightening.



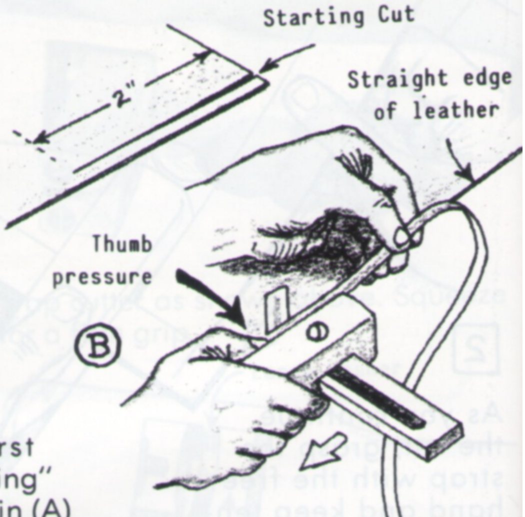


The STRIPT EASE is held as with the STRAP CUTTER. However, when cutting straps or laces, the thumb must drop over the side to hold the leather down against the bar. The double bar of the Strap Cutter eliminates this. (continued)

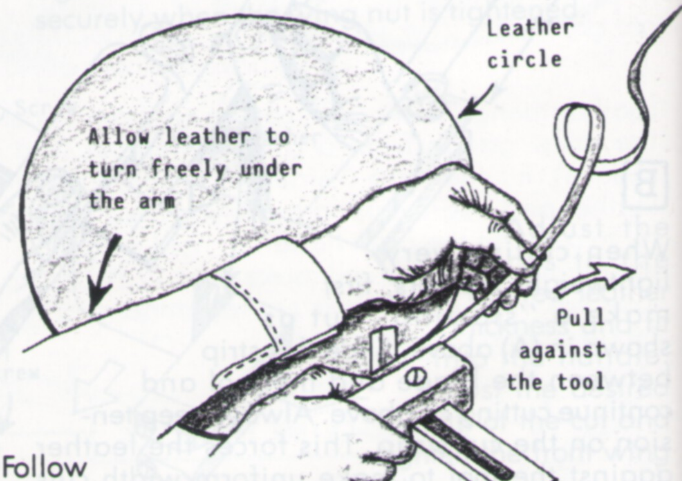
STRIPT EASE...continued


Straight edge
Apply pressure with thumb on leather to hold it against the Bar
Edge of Bench
Hold firmly with left hand to maintain tension on the strap

When cutting straps (with any of the tools) first cut a straight edge on the leather. With firm leather, begin the cut with the STRIPT EASE as in step 2, page 50, and step 1, page 52. As with all strap or lace cutting, use the free hand to "pull" on the strap while the cut is being made. This keeps tension on the strap, forcing it into the side of the tool resulting in more uniform cuts.


Starting Cut
2"
Straight edge of leather
A
Thumb pressure
B

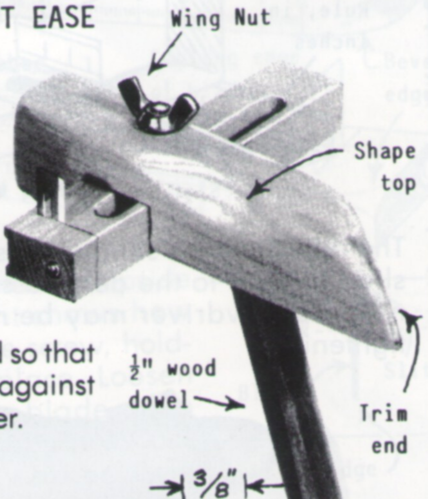
When cutting laces from very lightweight leathers, first make a "starting" cut as shown in (A) above. Place this strip between the blade and the tool. Grasp the starting end and continue cutting. Always keep tension on the lace with the free hand.

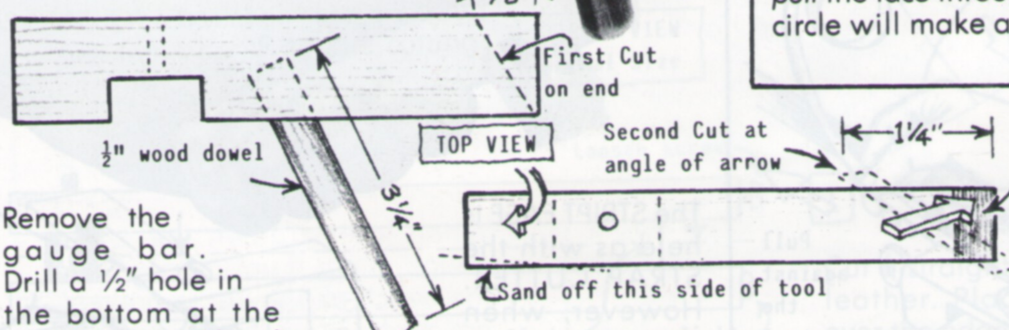

Leather circle
Allow leather to turn freely under the arm
Pull against the tool

Follow the exact procedures on page 51 for cutting lace from a circle. Hold the tool rigid and *pull* the lace through the blade to cut the lace. A 9" circle will make about 36 ft. of ⅛" lace.

The MODIFIED STRIPT EASE

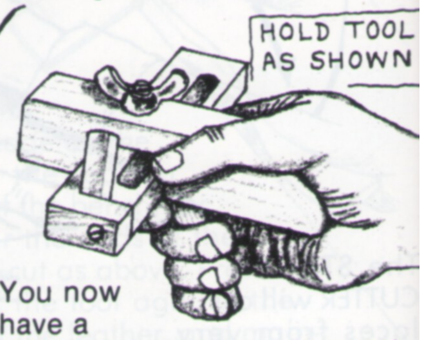
The photo at right shows how we have added a handle and trimmed the end for better fitting to the hand. The top edge has been shaped so that the thumb can press against the leather much easier.


Wing Nut
Shape top
½" wood dowel
Trim end


3/8"
First Cut on end
TOP VIEW
½" wood dowel
3¼"
Second Cut at angle of arrow
1¼"
Shading: from 1st cut
Sand off this side of tool

Remove the gauge bar. Drill a ½" hole in the bottom at the angle shown. Glue the dowel in place. Cut off the handle end (1st cut) as illustrated on the drawing above.

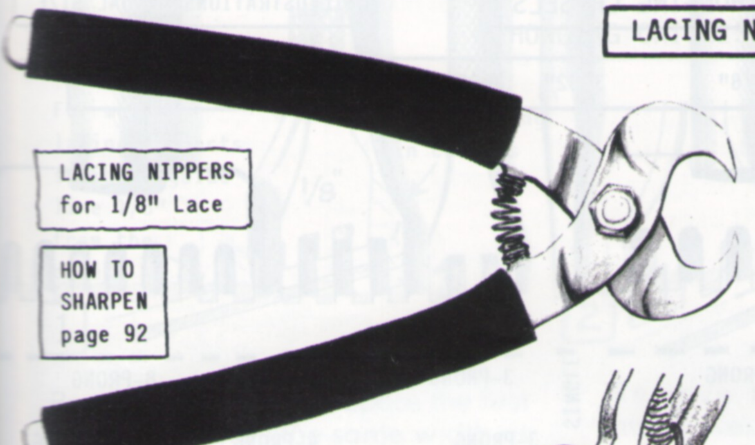
Make a 2nd cut off the end, as above. Now round the cuts off and shape the top edge as in the above photo. Sandpaper smooth. Also sand off the side at front of tool (above). REASON: When pulling on the lace, pulling against this area aids in making more uniform cuts.


HOLD TOOL AS SHOWN

You now have a comfortable pistol grip, and it fits the hand much better for control. Put the wing nut on the top.

LACING NIPPERS

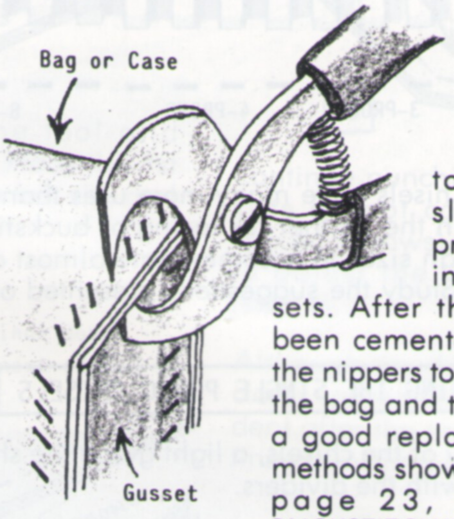
This is a precision tool for punching ⅛" slits in leather. You will find this tool indispensable in the making of many of your laced projects. Some of its many uses are illustrated below.

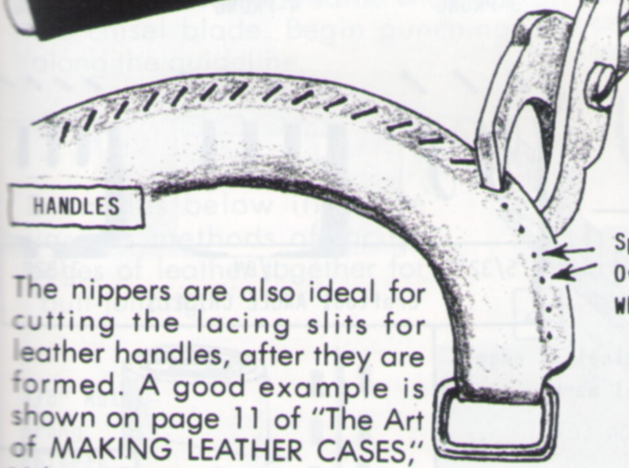


LACING NIPPERS for 1/8" Lace

HOW TO SHARPEN page 92

When making handbags or cases to be laced, the slits are usually prepunched before installing the gussets. After the gussets have been cemented in place, use the nippers to repunch through the bag and the gusset. This is a good replacement tool for methods shown in steps 2 & 3, page 23, in "HOW TO BUCKSTITCH."

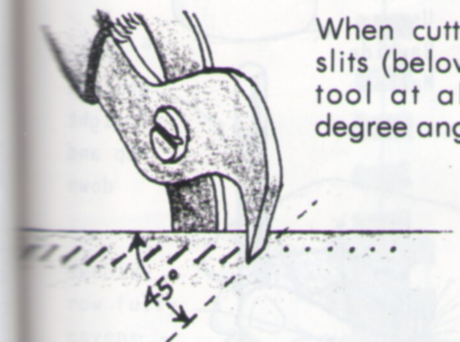

Bag or Case
Gusset

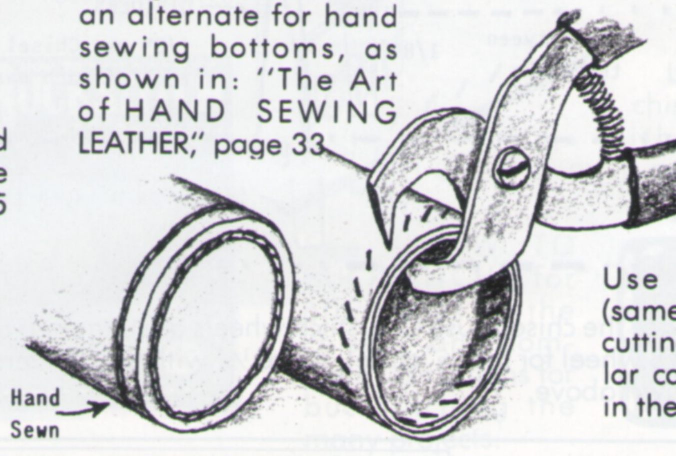

HANDLES
Space with Overstitch Wheel No.7

The nippers are also ideal for cutting the lacing slits for leather handles, after they are formed. A good example is shown on page 11 of "The Art of MAKING LEATHER CASES," Volume TWO.

Lacing in the bottom is an alternate for hand sewing bottoms, as shown in: "The Art of HAND SEWING LEATHER," page 33.

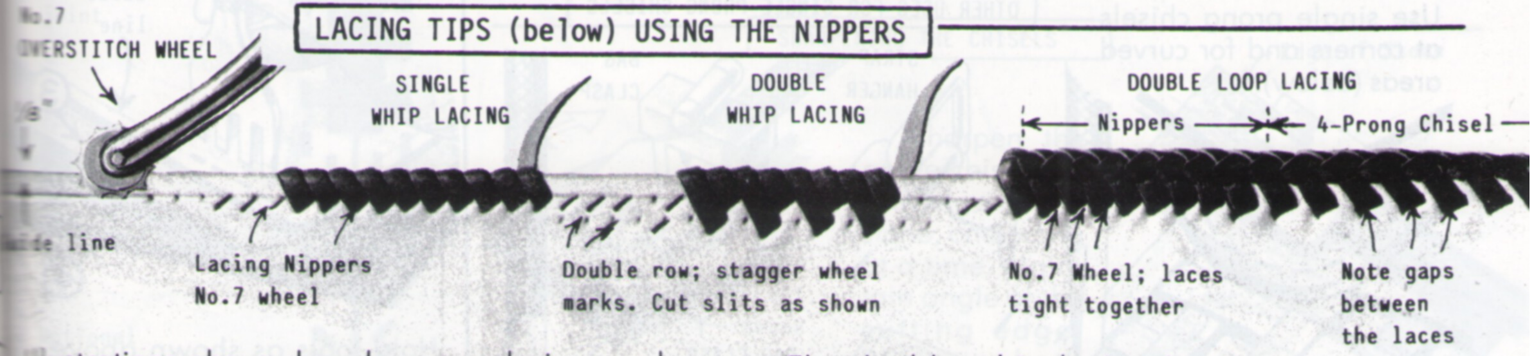
When cutting angled slits (below) hold the tool at about a 45 degree angle.





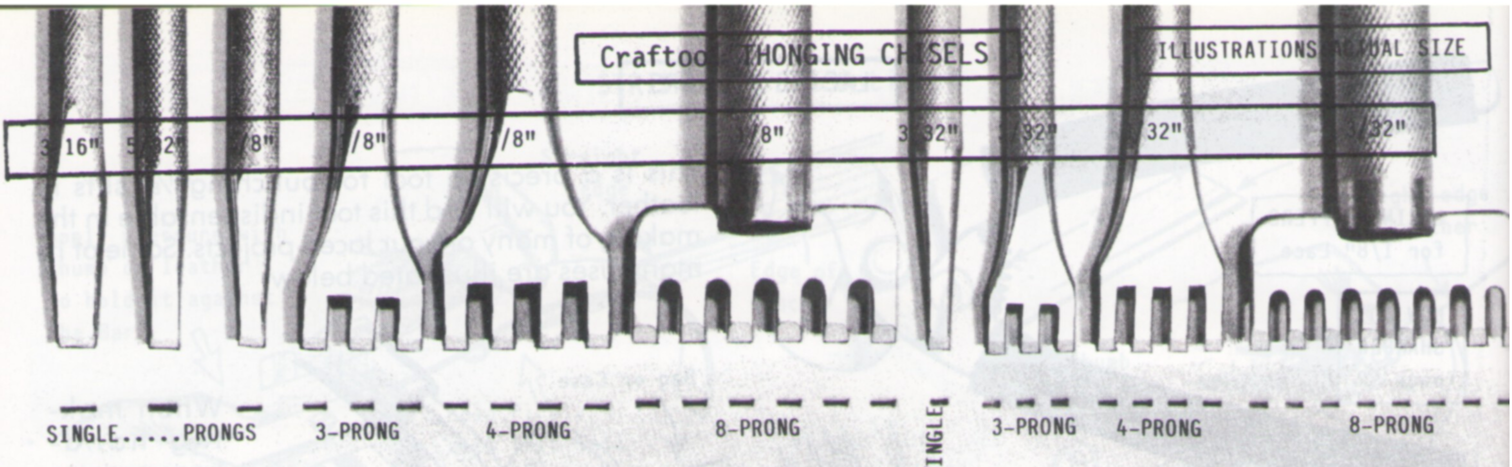
Use the nippers (same as above) for cutting slits in tubular cases for lacing in the bottoms.

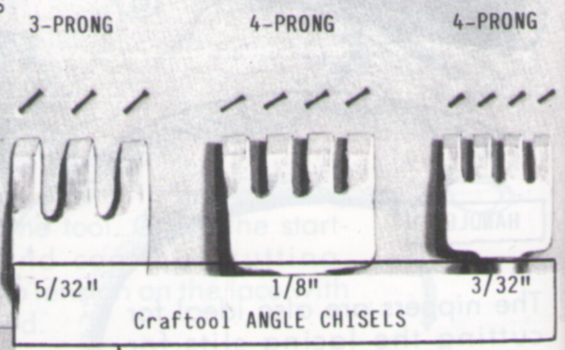
LACING TIPS (below) USING THE NIPPERS


No.7 OVERSTITCH WHEEL
SINGLE WHIP LACING
DOUBLE WHIP LACING
DOUBLE LOOP LACING
Nippers
4-Prong Chisel
de line
Lacing Nippers No.7 wheel
Double row; stagger wheel marks. Cut slits as shown
No.7 Wheel; laces tight together
Note gaps between the laces

Illustrations above show how your lacing can be finessed by spacing the slits closer together. This eliminates the gaps between the stitches, fully covers the edge, and makes a more pleasing appearance. I have never liked to see large gaps between stitches on laced projects. To me, this is very amateurish work.

The double whip lacing is a variation of the single. Here, a double row of slits is used. The 2nd row of wheel marks are spaced between the 1st. Lacing is continuous through 1st row, 2nd row, 1st row, 2nd row, etc. Notice the tighter, more pleasing effects of the double loop lacing (left example).

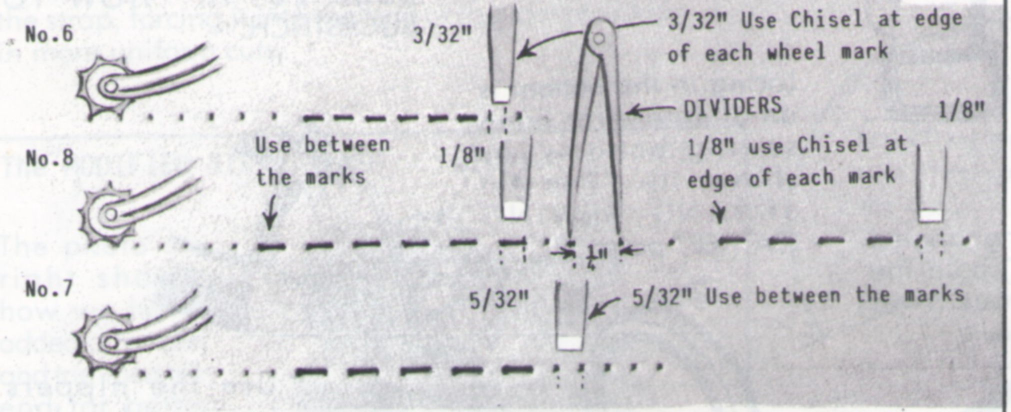

Craftool THONGING CHISELS
ILLUSTRATIONS ACTUAL SIZE
3/16"
5/32"
1/8"
1/8"
1/8"
1/8"
3/32"
3/32"
3/32"
3/32"
SINGLE.....PRONGS
3-PRONG
4-PRONG
8-PRONG
SINGLE
3-PRONG
4-PRONG
8-PRONG

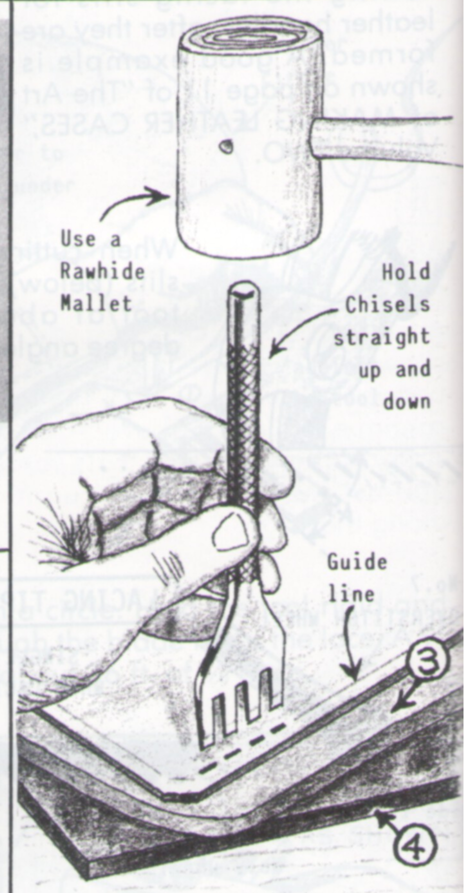

3-PRONG
4-PRONG
4-PRONG
5/32"
1/8"
3/32"
Craftool ANGLE CHISELS

The Thonging Chisels have many more uses than simply punching slits in the leather for lacing or buckstitching. There are enough sizes to accommodate almost any job you encounter. Study the suggestions presented on these pages.

USING THE SINGLE PRONG CHISELS

When using any of the chisels, a light guideline should first be scribed with the dividers.

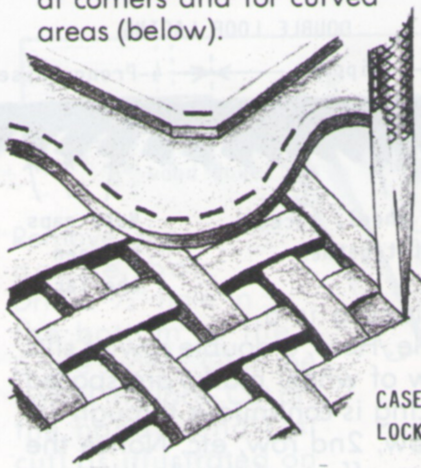

No.6
No.8
No.7
Use between the marks
3/32"
3/32" Use Chisel at edge of each wheel mark
DIVIDERS
1/8"
1/8" use Chisel at edge of each mark
1/8"
1/4"
5/32"
5/32" Use between the marks

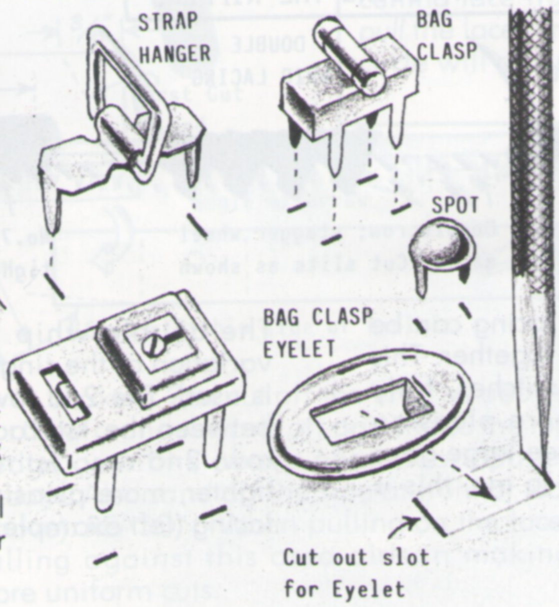

Use a Rawhide Mallet
Hold Chisels straight up and down
Guide line
3
4

To properly space the chisels, use Overstitch wheels as suggested above. If you have no #8 wheel for the ⅛" chisel, space ¼" with the dividers; punch the slits as shown above.

OTHER USES FOR SINGLE PRONG CHISELS

Use single prong chisels at corners and for curved areas (below).



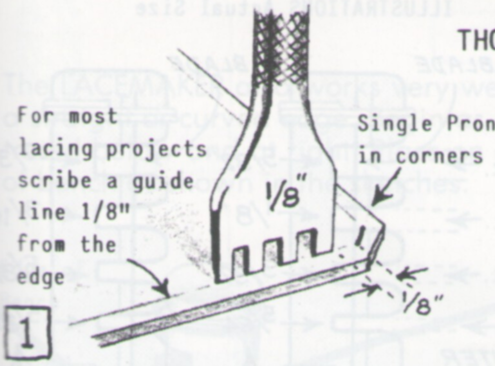

STRAP HANGER
BAG CLASP
SPOT
BAG CLASP EYELET
CASE LOCK
Cut out slot for Eyelet

Use for cutting out small areas of a design & slits for pronged hardware.

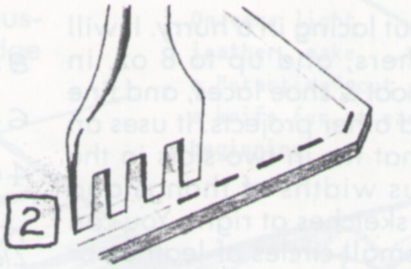
Hold tools as shown above and strike sharply with a mallet. Try to drive the chisel blades through the project leather with one blow. Keep a cutting pad (3) and a firm support (4) under the project. Review page 41.

THONGING CHISELS...continued

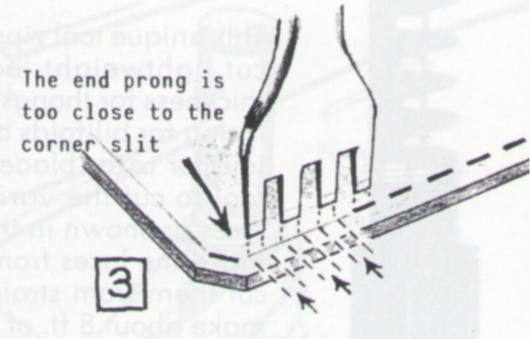
MULTI-PRONG CHISELS


For most lacing projects scribe a guide line 1/8" from the edge
Single Prong in corners
1/8"
1/8"
1

Punch corner slit first. Space the first slit (from corner) the same width as the chisel blade. Begin punching along the guideline.

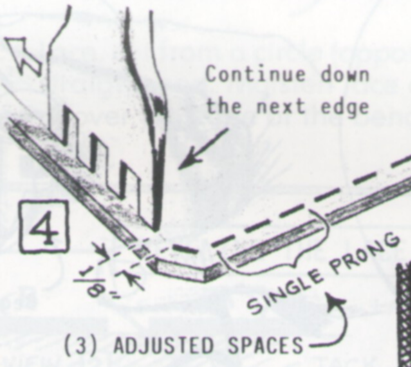


Remove the tool and move over. Place the 1st prong in the last slit, and punch again.

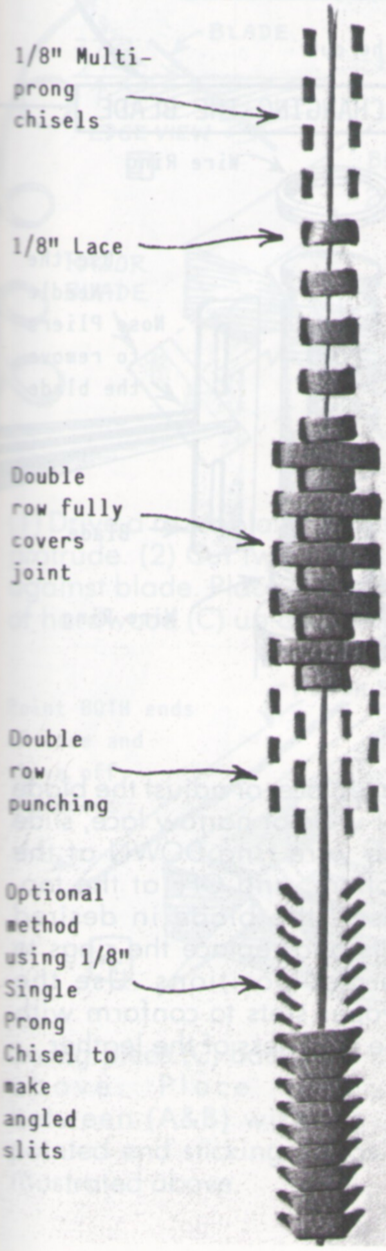

The end prong is too close to the corner slit
3

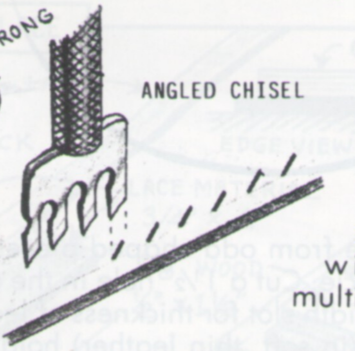
Continue punching to the corner. If slits do not come out properly spaced (arrows), use a single prong to adjust the remaining spaces (step 4).

Although the three single slits are closer spaced, it will not be too evident after the project is laced. Continue punching as in step 1.


Continue down the next edge
4
1/8
SINGLE PRONG
(3) ADJUSTED SPACES

Examples below illustrate various methods of lacing edges of leather together for "butt-joining."


1/8" Multi-prong chisels
1/8" Lace
Double row fully covers joint
Double row punching
Optional method using 1/8" Single Prong Chisel to make angled slits

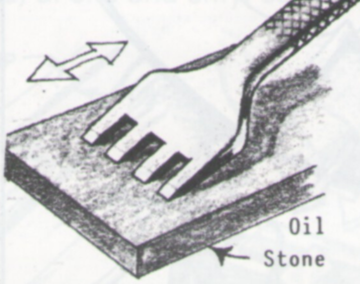

ANGLED CHISEL

Use the angled chisels the same as with the straight multi-pronged chisels.

HOW TO
BUCKSTITCH
by AL STOHLMAN

See "HOW TO BUCKSTITCH" for other uses of the chisels, and complete instructions for buckstitching the many projects.

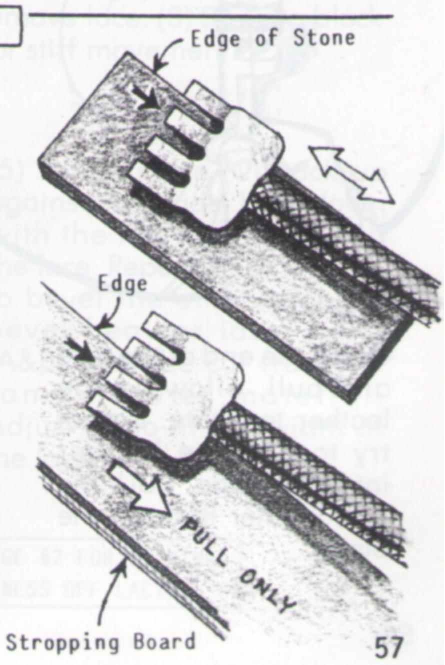
SHARPENING THE CHISELS



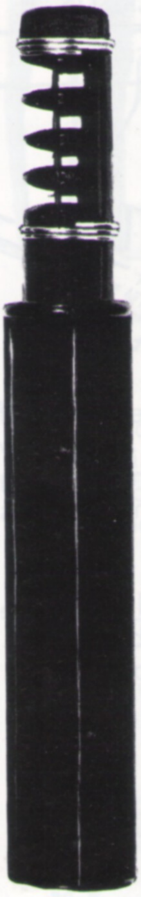
Use a flat stone for the straight chisels. Be sure to maintain the angle of the cutting edge. Work both sides. Strop as with the swivel knife blades on page 23.

Sharpen the angle chisels on the edge of the stone, one prong at a time. Maintain angle of the cutting edge. Sharpen both sides.

Strop each of the prongs individually on the stropping board (right).

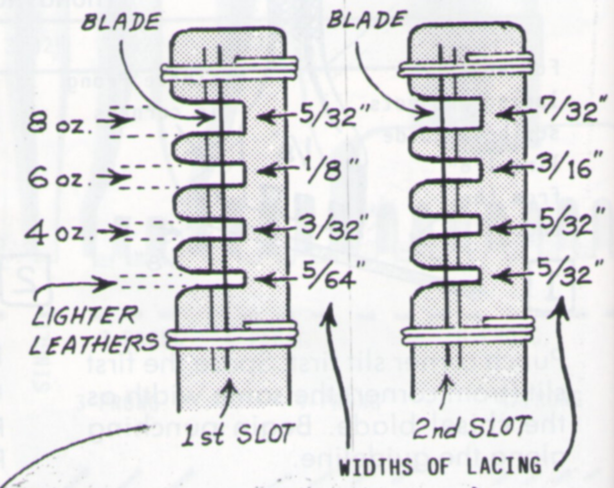

Edge of Stone
Edge
PULL ONLY
Stropping Board

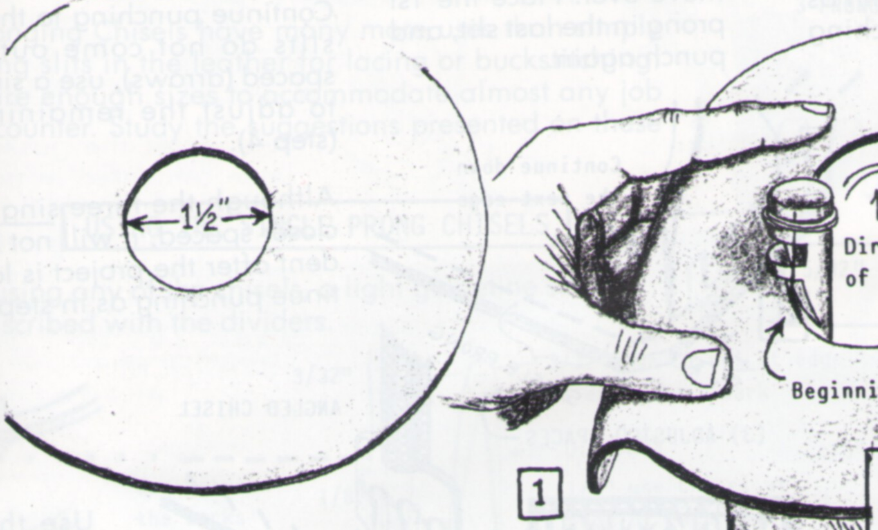
The LACEMAKER



This unique tool zips out lacing in a hurry. It will cut lightweight leathers, and up to 8 oz. in thickness for thongs, boot & shoe laces, and fine lacing for billfolds and other projects. It uses an injector razor blade that fits in two slots in the tool to cut the various widths of thongs and laces as shown in the sketches at right. You can make the laces from small circles of leather, or cut them from straight or curved edges. It will make about 8 ft. of ⅛" lace from a 4" circle.

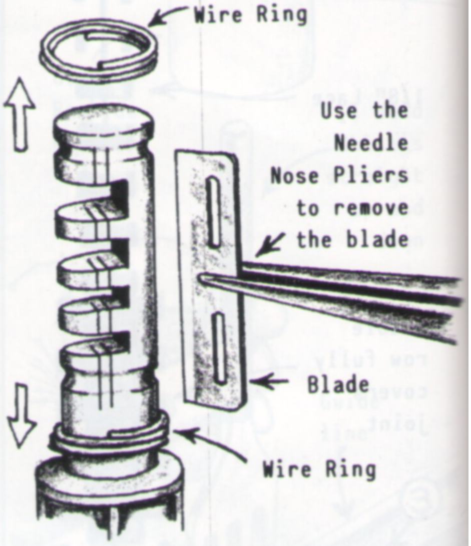
ILLUSTRATIONS Actual Size

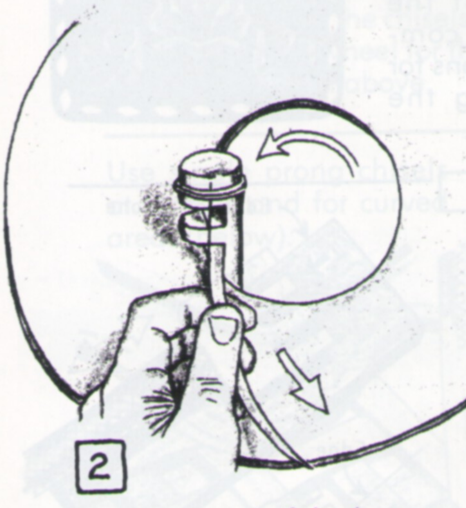

BLADE
BLADE
8 oz.
6 oz.
4 oz.
LIGHTER LEATHERS
5/32"
1/8"
3/32"
5/64"
7/32"
3/16"
5/32"
5/32"
1st SLOT
2nd SLOT
WIDTHS OF LACING


1½"
Direction of cut
Beginning the cut
1

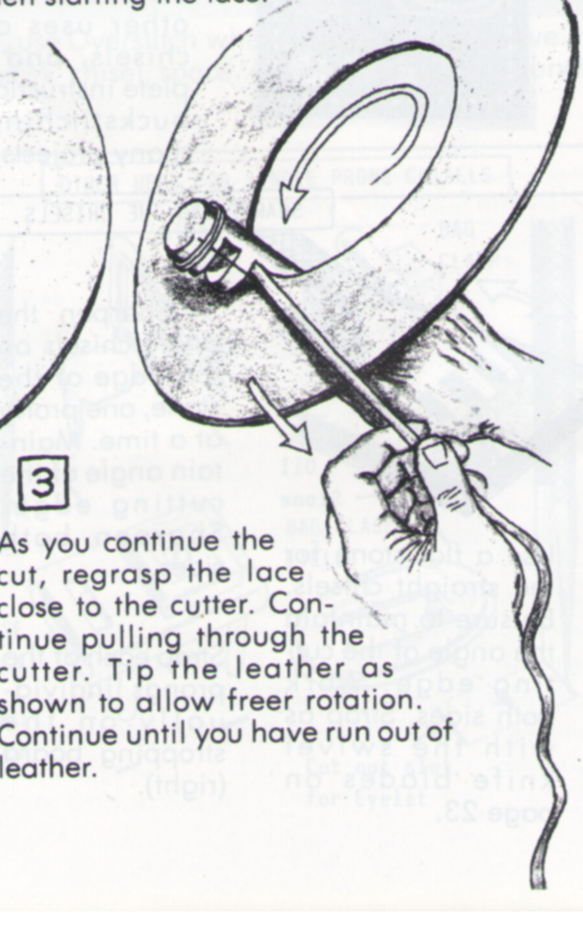
Laces can be made from odd shaped pieces by cutting them in a rough circle. Cut a 1½" hole in the center (above). Select the proper width slot for thickness of leather being used. For easier starting (in soft, thin leather) hold as shown in step 1. Push cutter forward until a small bit of lace appears beyond the back of the cutter. Make a tapered cut when starting the lace.

CHANGING THE BLADE


Wire Ring
Use the Needle Nose Pliers to remove the blade
Blade
Wire Ring



Grasp the end of the lace and pull, allowing the leather to rotate. Do not try to turn the leather into the blade. PULL the lace leather through the blade.

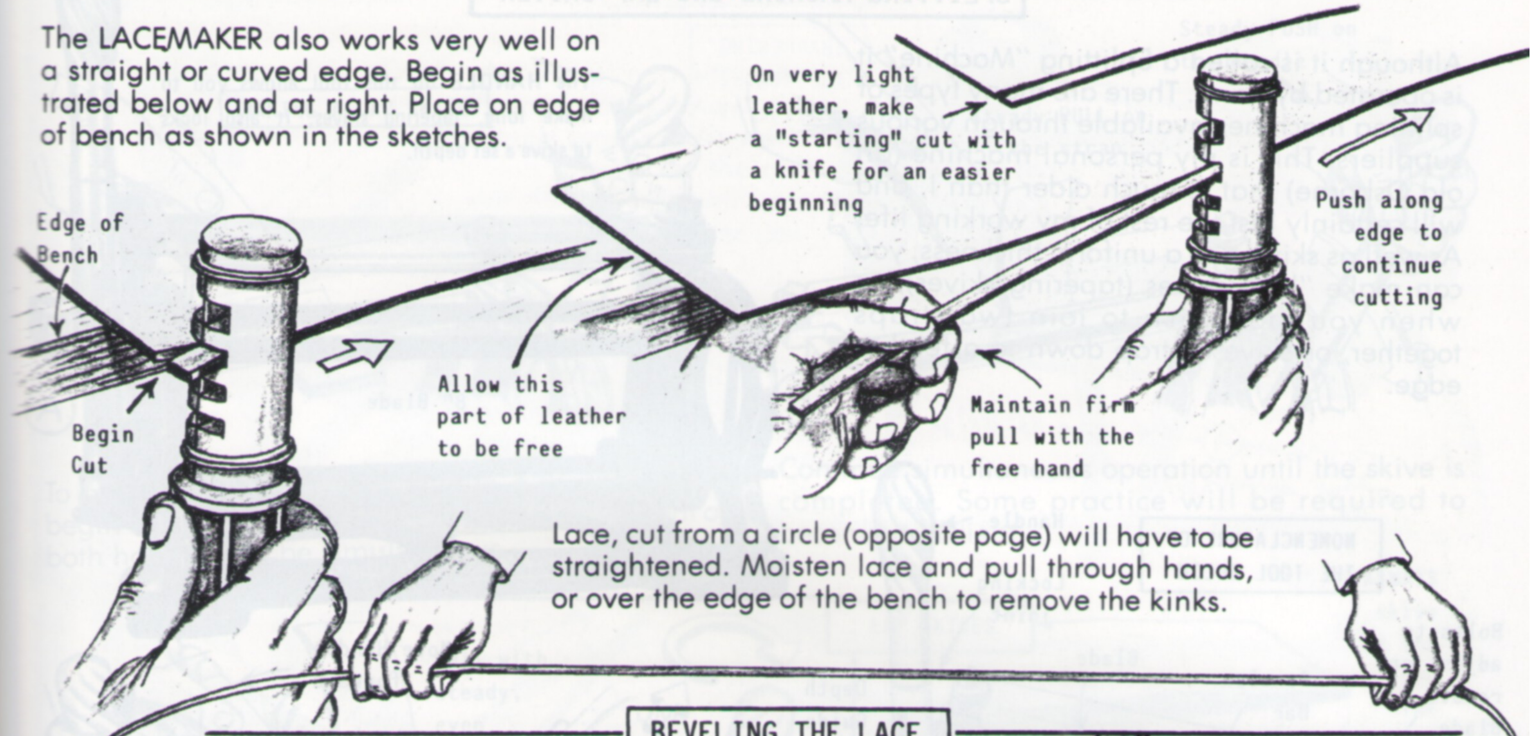


As you continue the cut, regrasp the lace close to the cutter. Continue pulling through the cutter. Tip the leather as shown to allow freer rotation. Continue until you have run out of leather.

To replace, or adjust the blade for wide or narrow lace, slide the wire ring DOWN at the bottom, and OFF at the top. Insert the blade in desired slits and replace the rings to former positions. Use the proper slots to conform with the thickness of the leather.

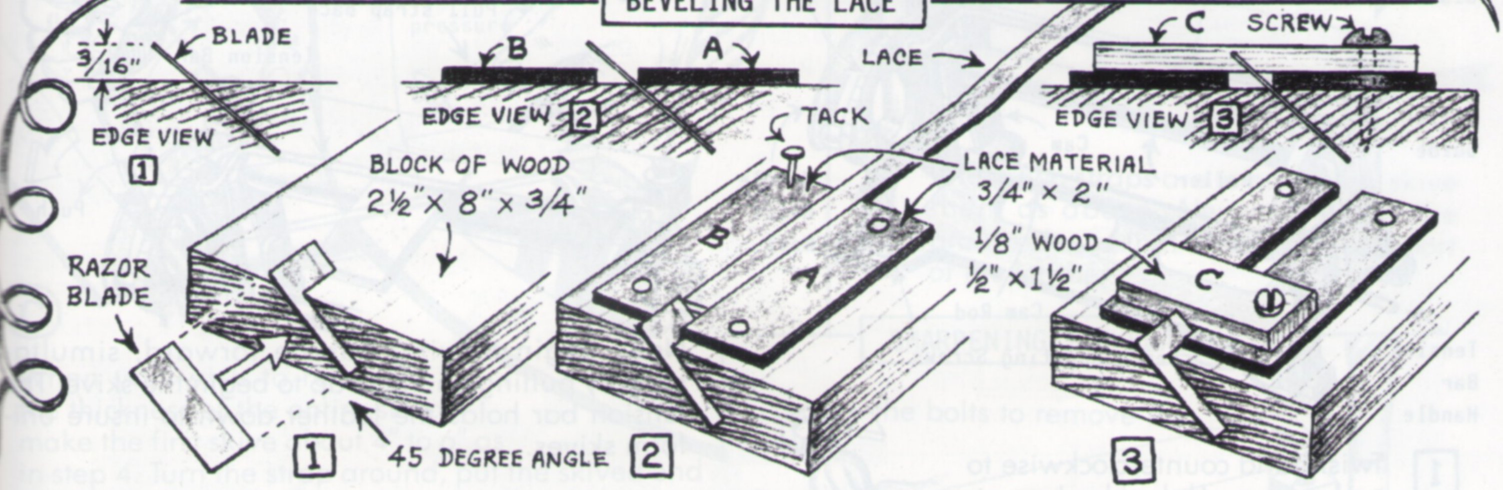
The LACEMAKER...continued

The LACEMAKER also works very well on a straight or curved edge. Begin as illustrated below and at right. Place on edge of bench as shown in the sketches.

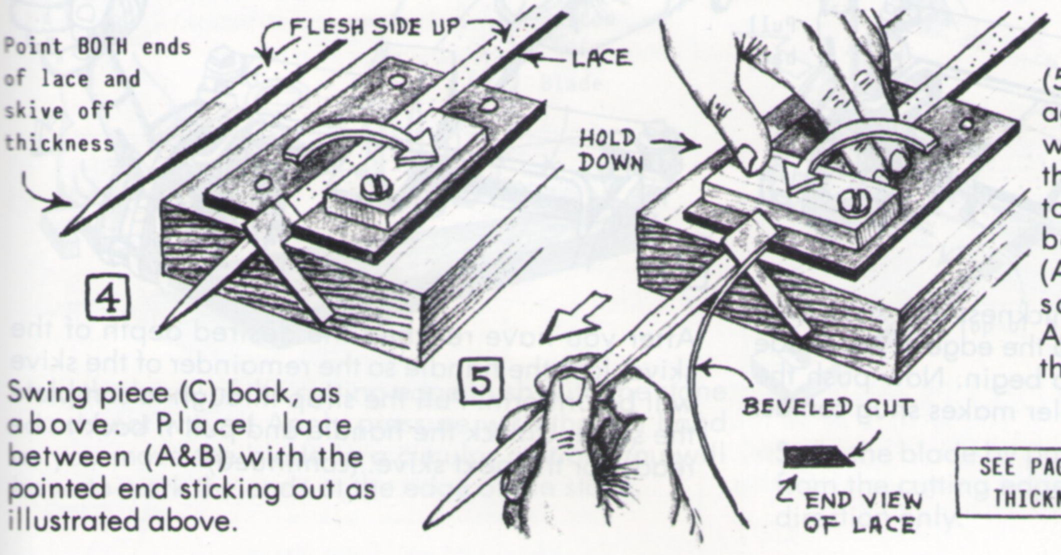

Edge of Bench
Begin Cut
Allow this part of leather to be free
On very light leather, make a "starting" cut with a knife for an easier beginning
Push along edge to continue cutting
Maintain firm pull with the free hand

Lace, cut from a circle (opposite page) will have to be straightened. Moisten lace and pull through hands, or over the edge of the bench to remove the kinks.

BEVELING THE LACE


BLADE
3/16"
EDGE VIEW 1
B
A
EDGE VIEW 2
LACE
C
SCREW
EDGE VIEW 3
TACK
BLOCK OF WOOD 2½" × 8" × 3/4"
LACE MATERIAL 3/4" × 2"
1/8" WOOD ½" × 1½"
RAZOR BLADE
45 DEGREE ANGLE
1
2
3

(1) Drive a razor blade into the end grain of a block of wood, at about a 45 degree angle. About 3/16" should protrude. (2) Cut two pieces of leather (A&B) from the same leather as the lace. Tack (A) in place first, up against blade. Place lace against (A). Fit (B) tight against lace; tack in place. Remove lace. (3) Screw a block of hardwood (C) up against blade, at one end only. Screw down fairly tight, for stiff movement.


Point BOTH ends of lace and skive off thickness
FLESH SIDE UP
LACE
4
HOLD DOWN
5
BEVELED CUT
END VIEW OF LACE

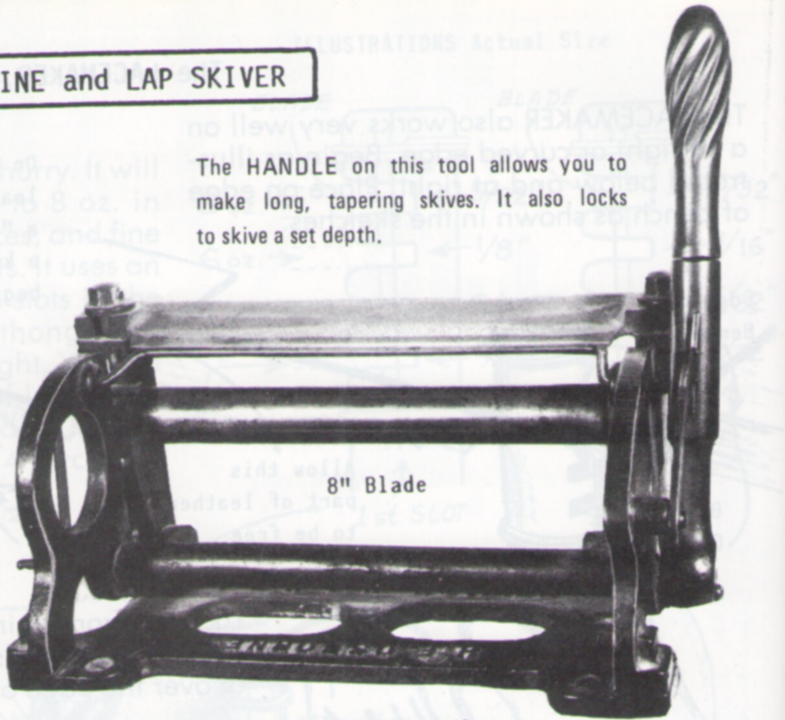
Swing piece (C) back, as above. Place lace between (A&B) with the pointed end sticking out as illustrated above.

(5) Swing piece (C) back up against the blade. Hold down with the left hand and pull the lace. Repeat steps 4 and 5 to bevel the other edge. To bevel heavier lace, parts (A&B) must be cut from the same heavier material. Adjust (B) to fit the width of the lace.

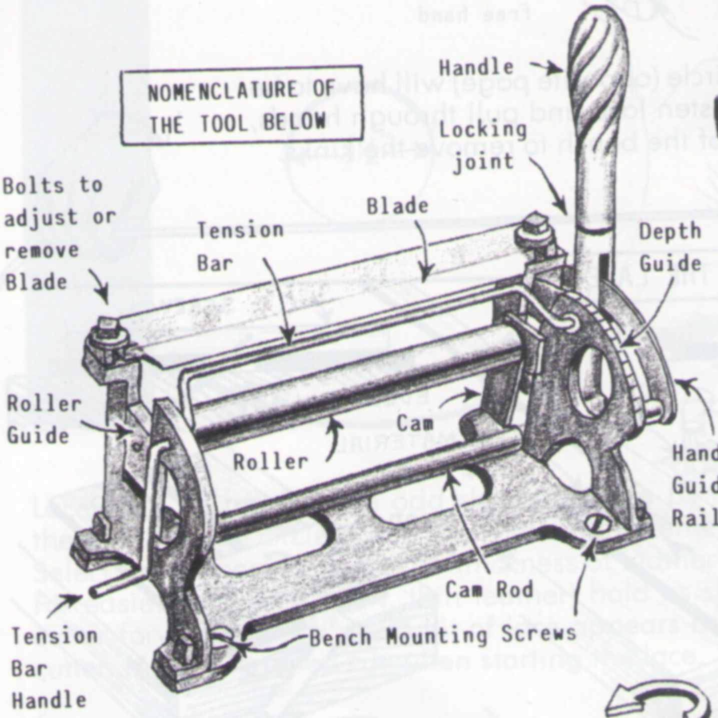
SEE PAGE 62 FOR SKIVING THICKNESS OFF LACING

SPLITTING MACHINE and LAP SKIVER

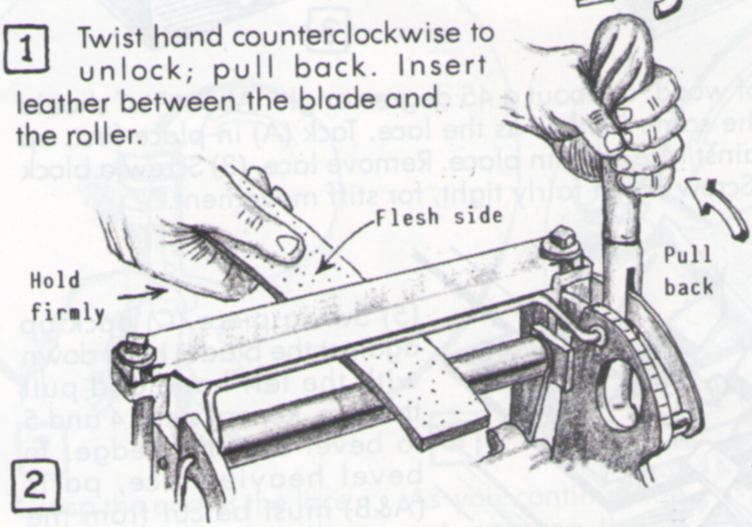
Although it is called a Splitting "Machine," it is operated by hand. There are many types of splitting machines available through various suppliers. This is my personal machine (an old Osborne) that is much older than I, and will certainly last the rest of my working life. As well as skiving to a uniform thickness, you can make "lap" skives (tapering skives), as when you may wish to join two straps together, or skive a strap down to a feather edge.


The HANDLE on this tool allows you to make long, tapering skives. It also locks to skive a set depth.

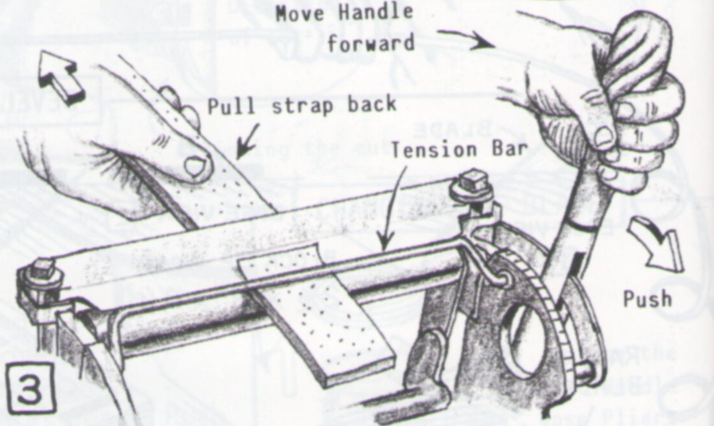
NOMENCLATURE OF THE TOOL BELOW


Handle
Locking joint
Bolts to adjust or remove Blade
Tension Bar
Blade
Depth Guide
Roller Guide
Cam
Roller
Handle Guide Rail
Cam Rod
Tension Bar Handle
Bench Mounting Screws

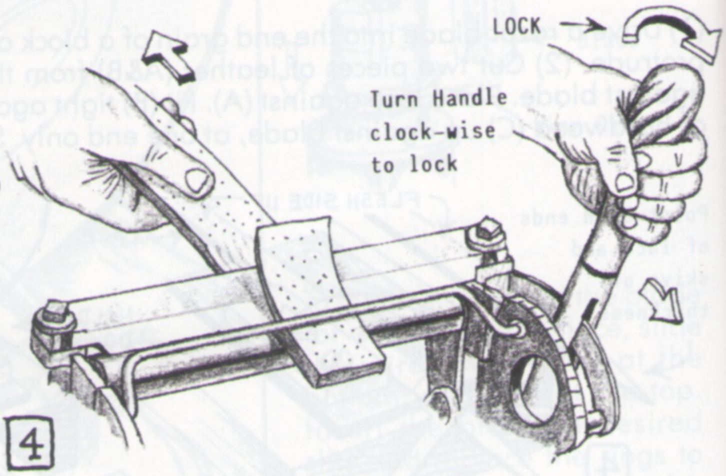
1 Twist hand counterclockwise to unlock; pull back. Insert leather between the blade and the roller.


Flesh side
Hold firmly
Pull back
2

If you wish to skive off the thickness of a strap end, push the strap through up to the edge of the blade where you wish the skive to begin. Now push the handle forward until the roller makes snug contact with the strap.

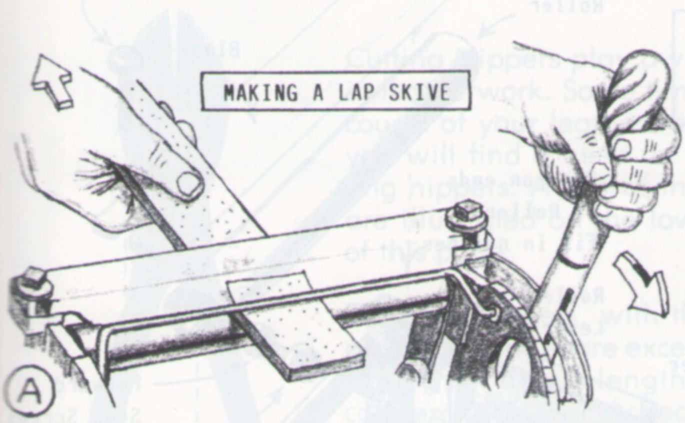

Move Handle forward
Pull strap back
Tension Bar
Push
3

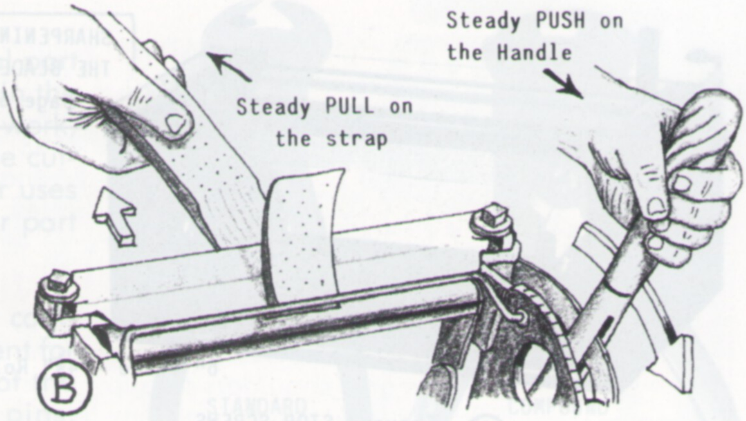
Now, begin moving handle forward, simultaneously pulling on the strap to begin the skive. The tension bar holds the leather down to insure uniform skives.


LOCK
Turn Handle clock-wise to lock
4

After you have reached the desired depth of the skive, lock the handle so the remainder of the skive will be uniform. Pull the strap through to complete the skive. Unlock the handle and pull it back to be ready for the next skive. (continued)

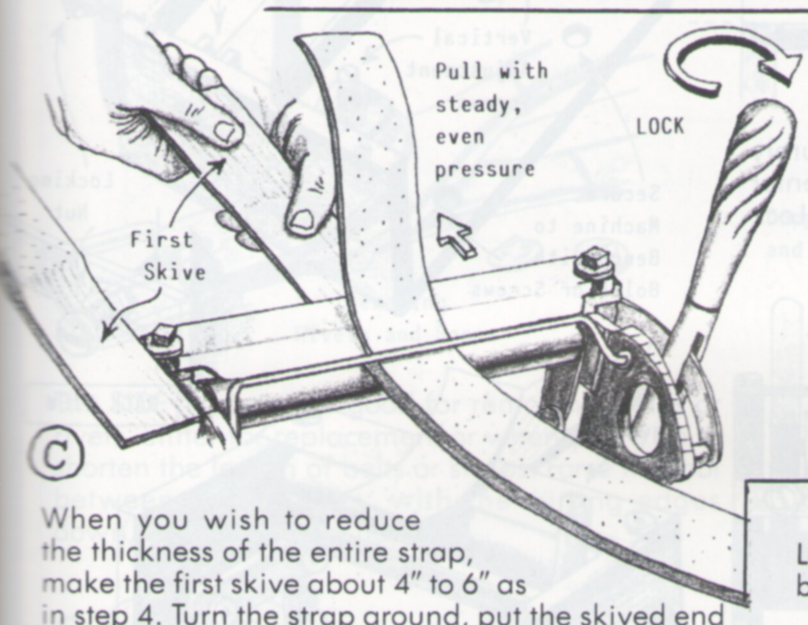
MAKING A LAP SKIVE




Steady PUSH on the Handle
Steady PULL on the strap
B

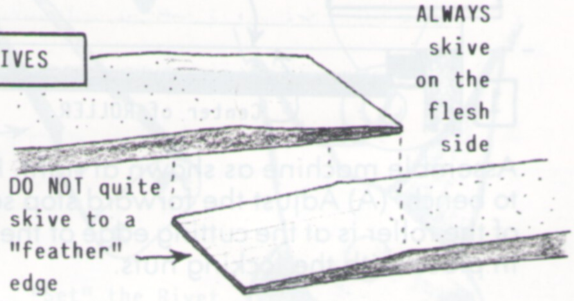
To make a lap skive, or skive to a feather edge, begin as in step 3, opposite page. The movement of both hands must be simultaneous.

Continue simultaneous operation until the skive is completed. Some practice will be required to become proficient.


Pull with steady, even pressure
LOCK
First Skive
C

When you wish to reduce the thickness of the entire strap, make the first skive about 4" to 6" as in step 4. Turn the strap around, put the skived end in the splitter. Push the handle down and lock it on the skived end. Now pull the remainder of the strap through the splitter.

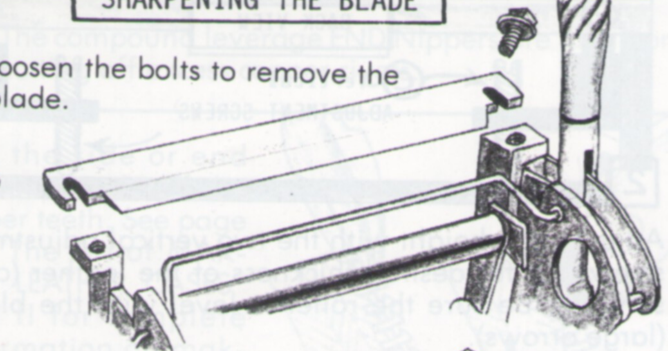
LAP SKIVES

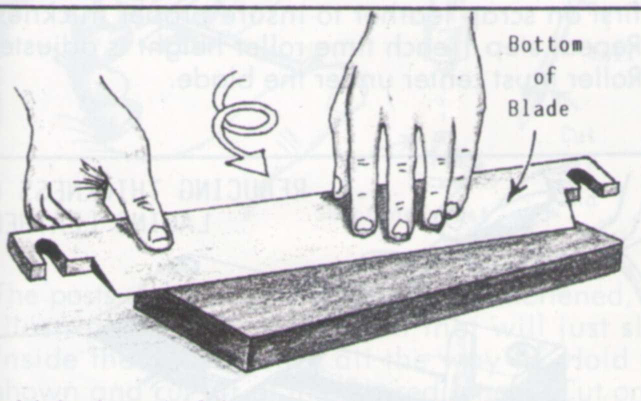

ALWAYS skive on the flesh side
DO NOT quite skive to a "feather" edge

When two straps are to be joined, skive them as above. *Never* skive on the grain side, as that is the strongest part of the leather.

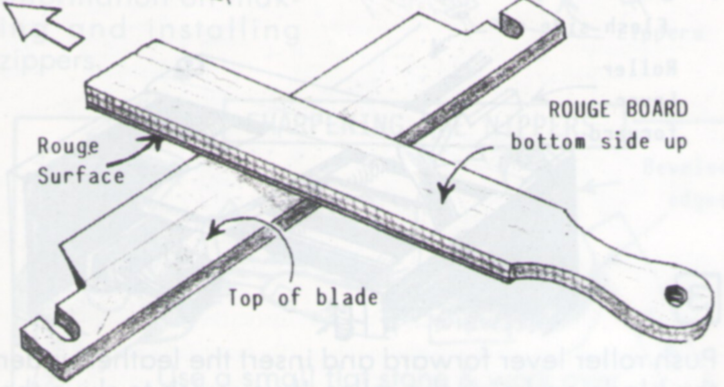
SHARPENING THE BLADE

Loosen the bolts to remove the blade.



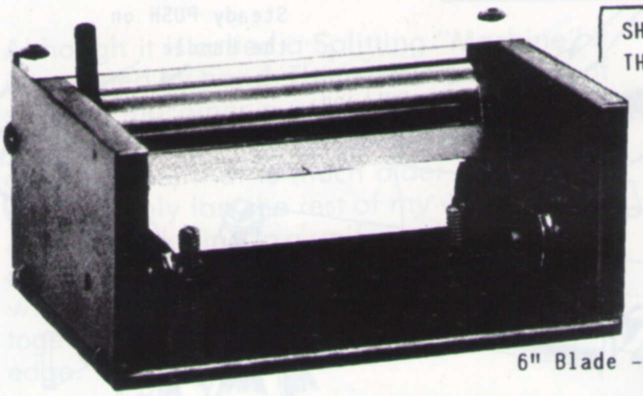

Bottom of Blade

Hold the bevel of the cutting edge flush with the stone . . . do not waver! Apply pressure with the left hand as you move the blade in a circular motion. You will have to work the ends at the edge of the stone.

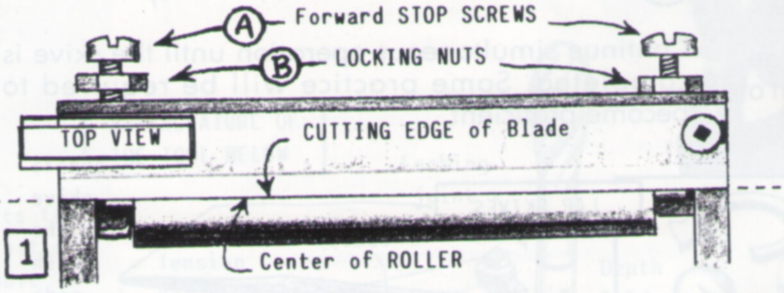

Rouge Surface
ROUGE BOARD bottom side up
Top of blade

Strop the blade by pushing the rouge board AWAY from the cutting edge as shown above . . . in one direction only.

SPLITTING MACHINE (No. 1790)

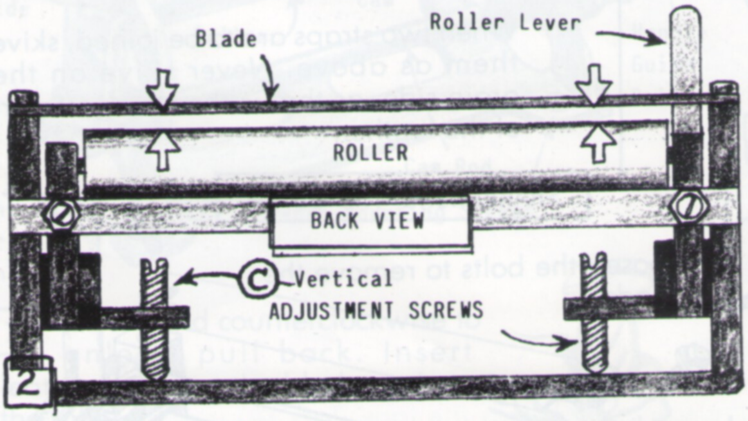

SHARPENING THE BLADE: page 61

6" Blade - 4½" Roller


(A) Forward STOP SCREWS
(B) LOCKING NUTS
TOP VIEW
CUTTING EDGE of Blade
Center of ROLLER

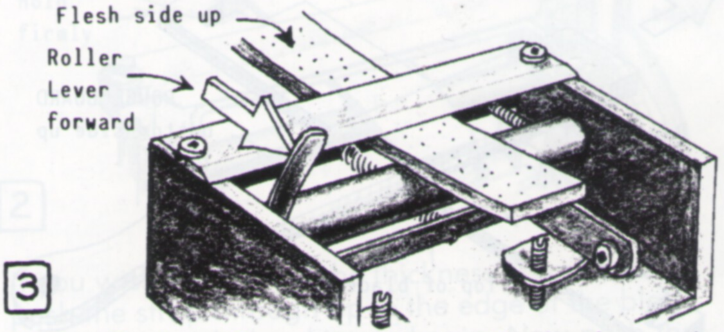
1

Assemble machine as shown at right. Fasten securely to bench. (A) Adjust the forward stop screws so center of the roller is at the cutting edge of the blade. (B) Lock in place with the locking nuts.


Blade
Roller Lever
ROLLER
BACK VIEW
(C) Vertical ADJUSTMENT SCREWS

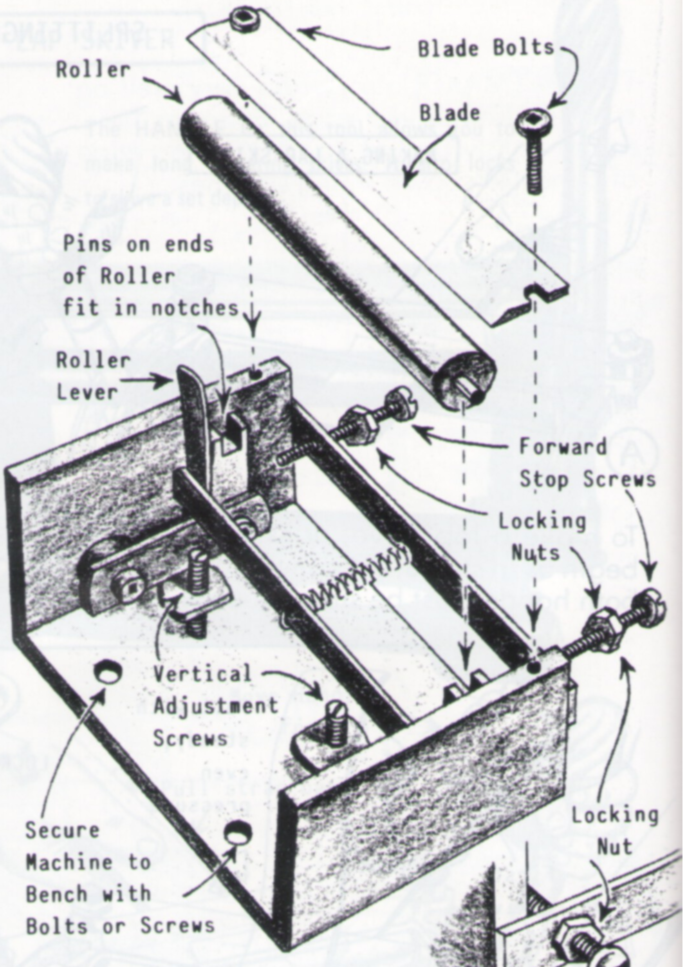
2

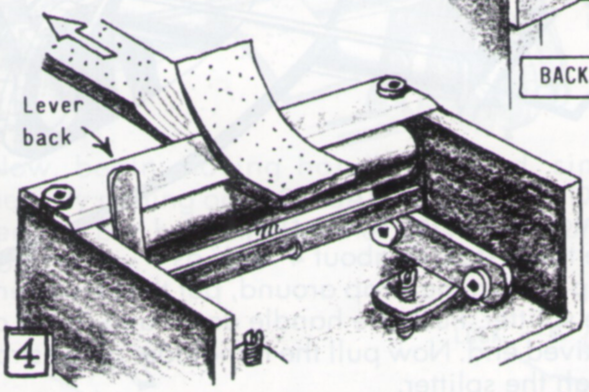
Adjust roller height with the two vertical adjustment screws (C) for desired thickness of the leather (after skiving). Be sure the roller is level with the blade (large arrows).


Flesh side up
Roller Lever forward

3

Push roller lever forward and insert the leather under the blade and over the roller. If you wish to skive the full length of the strap, follow steps 4 & C, pages 60, 61. Lap skives (page 61) cannot be made with this machine.

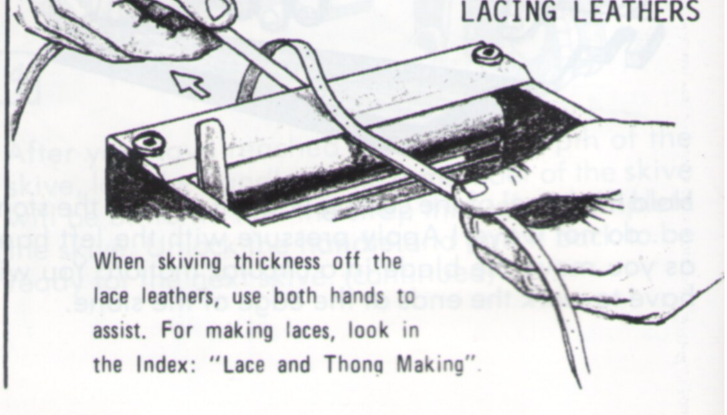

Roller
Blade Bolts
Blade
Pins on ends of Roller fit in notches
Roller Lever
Forward Stop Screws
Locking Nuts
Vertical Adjustment Screws
Secure Machine to Bench with Bolts or Screws
Locking Nut
BACK VIEW



4

Release the lever (from step 3) and pull the strap firmly into the blade to make the skive. Practice first on scrap leather to insure proper thickness. Repeat step 1 each time roller height is adjusted. Roller must center under the blade.

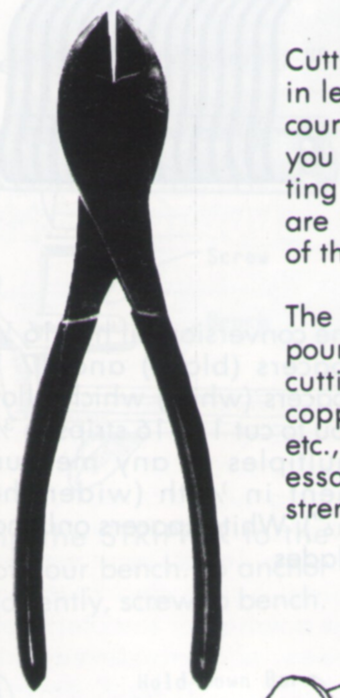
REDUCING THICKNESS OF LACING LEATHERS



When skiving thickness off the lace leathers, use both hands to assist. For making laces, look in the Index: "Lace and Thong Making".

CUTTING NIPPERS

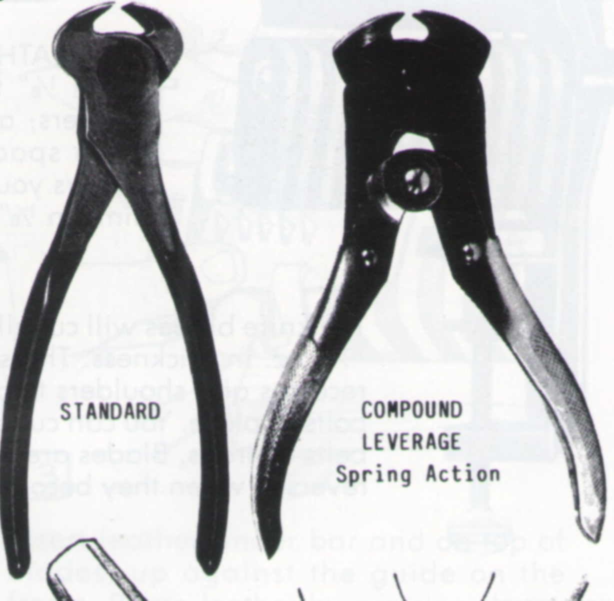
SIDE (Diagonal) NIPPERS

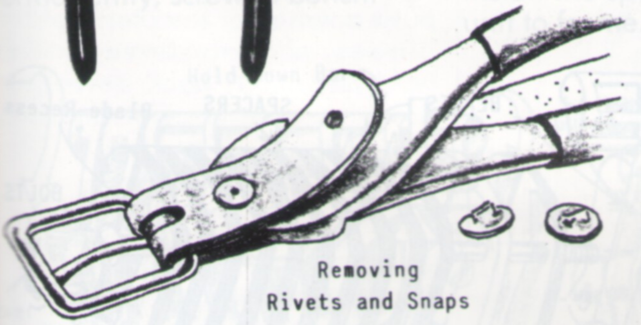


Cutting Nippers play a vital part in leatherwork. Some time in the course of your leathercraft work, you will find a need for the cutting nippers. A few of their uses are illustrated on the lower part of this page.

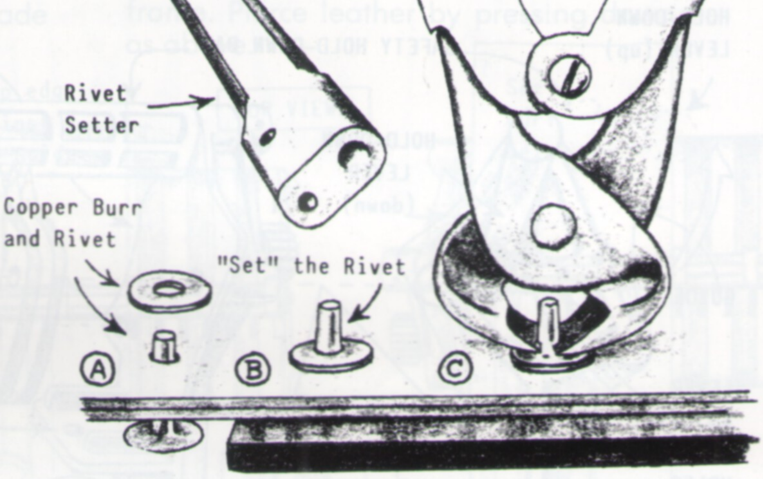
The END Nippers, with the compound leverage, are excellent for cutting off excess lengths of the copper rivets, escutcheon pins, etc., where extra pressure is necessary. This requires less hand strength.

END NIPPERS

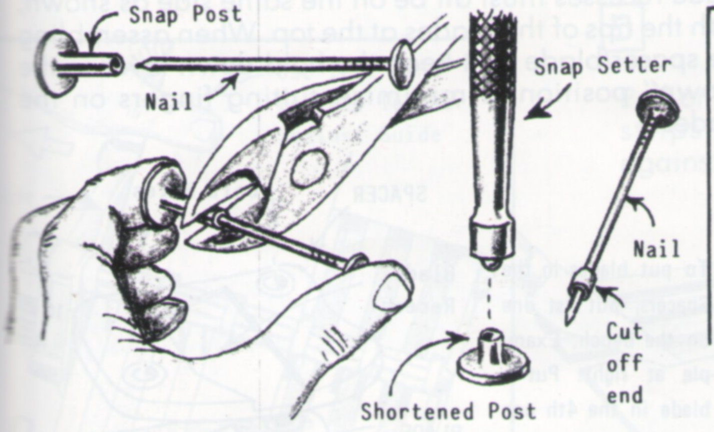

STANDARD
COMPOUND LEVERAGE Spring Action


Removing Rivets and Snaps

The SIDE Nippers are good for removing snaps or rivets, either for replacement or when you wish to shorten the length of belts or straps. Force the tool between the leathers, with the cutting edges down, straddling the snap post.

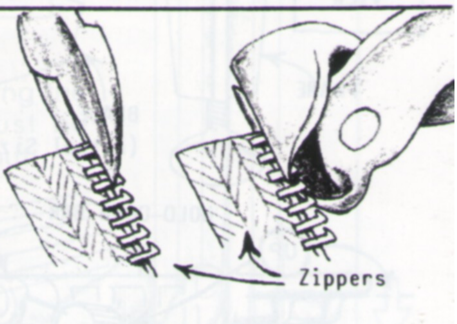

Rivet Setter
Copper Burr and Rivet
"Set" the Rivet
A
B
C

The compound leverage END Nippers are ideal for cutting off excess copper rivets.

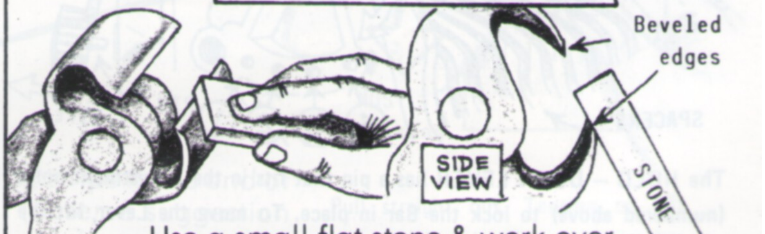

Snap Post
Nail
Snap Setter
Nail
Cut off end
Shortened Post

The posts of snaps and rivets can be shortened, as illustrated above. Use a nail that will just slip inside the post. Push it all the way in. Hold as shown and cut off at the desired length. Cut only through the post metal. Turn, to complete the cuts around the perimeter. Use a center punch, or snap setter, (lightly) to reshape the inside of the post, as the cutting action will have crimped it inward.

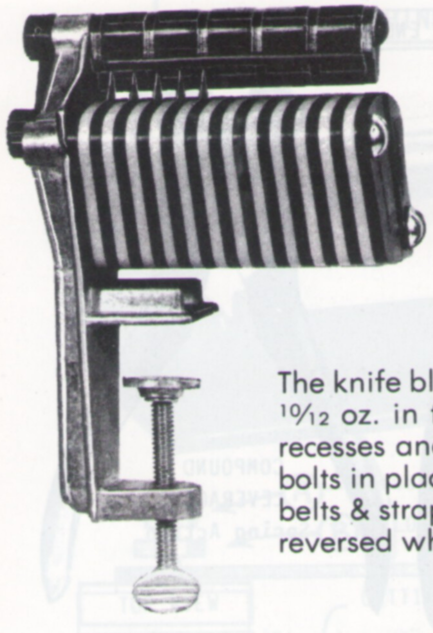
Use the side or end nippers to cut off the zipper teeth. See page 30 "The Art of MAKING LEATHER CASES" Vol. II for complete information on making and installing zippers.



SHARPENING THE NIPPERS

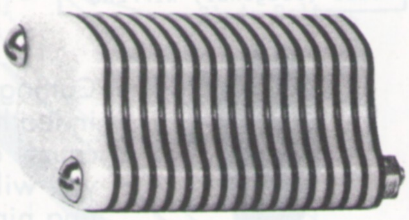

Beveled edges
SIDE VIEW
STONE

Use a small flat stone & work over the beveled cutting edge. Be sure to maintain the original bevel. Use a fine grit to complete the sharpening. Polish with crocus cloth wrapped around the stone.



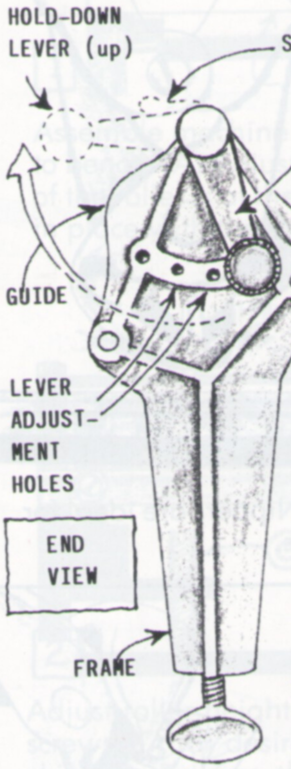
LEATHER STRIPPER

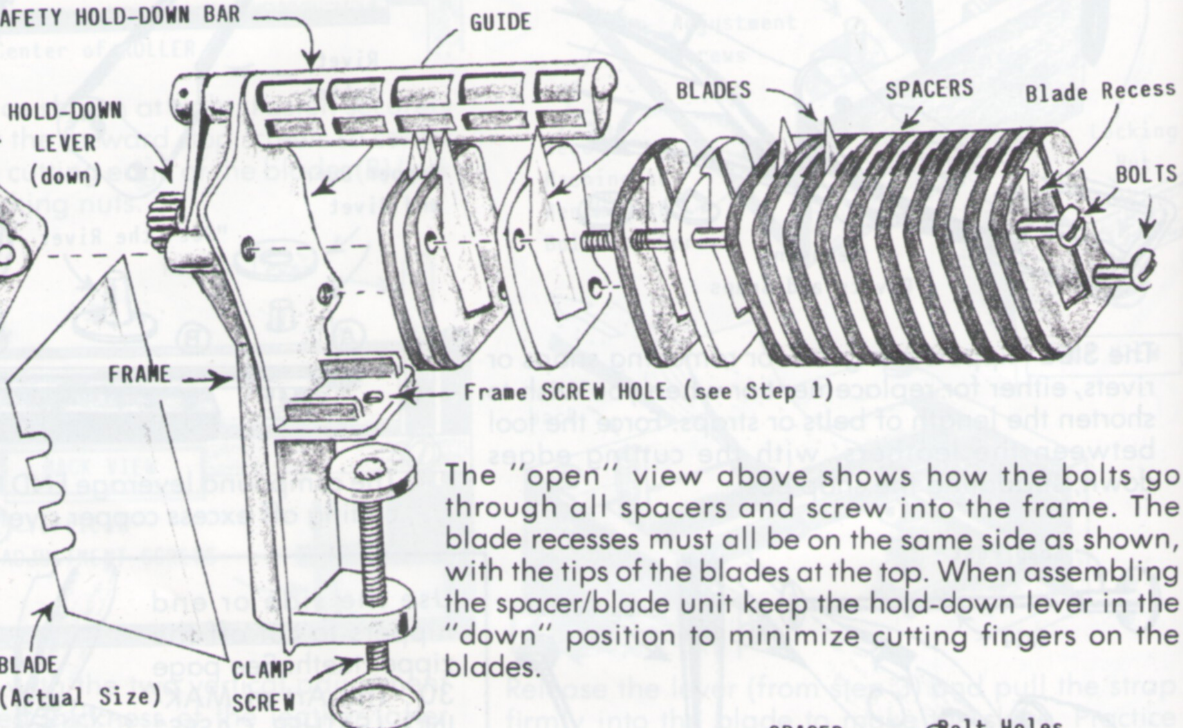
The LEATHER STRIPPER will cut strips from 1/8" to 3" wide. It has 25 1/8" spacers; alternate black and white. Each spacer holds a blade, which allows you to cut one to 24 strips at a time in 1/8" multiples.



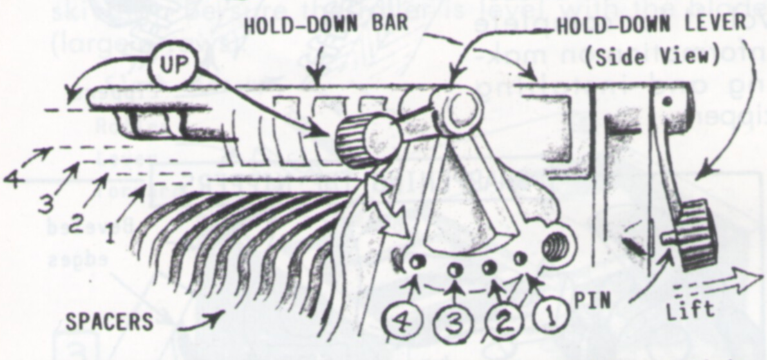
The knife blades will cut all leathers from skiver up to 10/12 oz. in thickness. The spacers have self-aligning recesses and shoulders to allow stacking without the bolts in place. You can cut any length of fringe, laces, belts & straps. Blades are easily changed and can be reversed when they become dull.

The conversion kit has 16 1/16" spacers (black) and 17 1/8" spacers (white) which allows you to cut 1 to 16 strips in 3/16" multiples or any measurement in 1/16th (wider than 3/16"). White spacers only hold blades.


HOLD-DOWN LEVER (up)
HOLD-DOWN LEVER (down)
GUIDE
LEVER ADJUSTMENT HOLES
END VIEW
FRAME

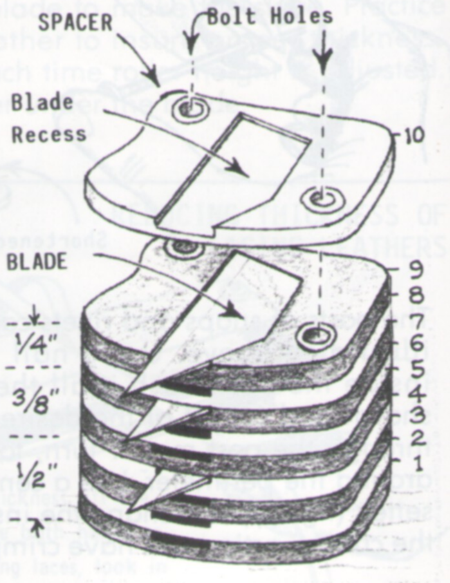

SAFETY HOLD-DOWN BAR
GUIDE
BLADES
SPACERS
Blade Recess
BOLTS
FRAME
Frame SCREW HOLE (see Step 1)
BLADE (Actual Size)
CLAMP SCREW

The "open" view above shows how the bolts go through all spacers and screw into the frame. The blade recesses must all be on the same side as shown, with the tips of the blades at the top. When assembling the spacer/blade unit keep the hold-down lever in the "down" position to minimize cutting fingers on the blades.

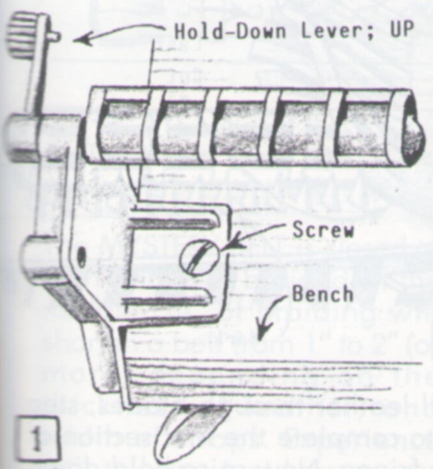

HOLD-DOWN BAR
UP
HOLD-DOWN LEVER (Side View)
4
3
2
1
SPACERS
④ ③ ② ①
PIN
Lift

The HOLD – DOWN LEVER has a pin that fits in the Adjustment holes (numbered above) to lock the Bar in place. To move the Lever, lift the Knob and move it to the desired hole. The Bar Adjustment (1-2-3-4) is for varying thicknesses of leather: (1) up to 4 oz. (2) 5 to 7 oz. (3) 8 to 10 oz. (4) up to 12 oz. See page 66 for a method of stripping very thin leather.

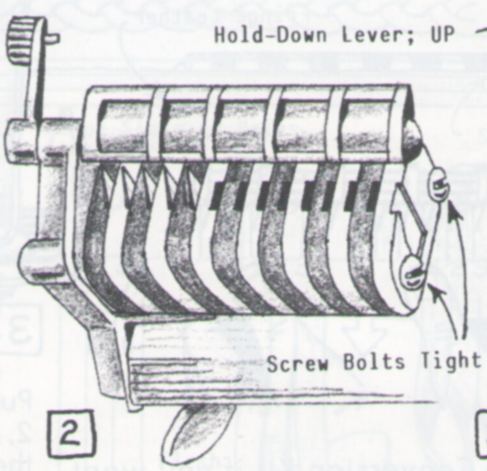
To put blades in the Spacers, put 1st one on the bench. Example at right: Put a blade in the 4th one for 1/2" width. Add three more for 3/8", two more for 1/4" width, etc. Put blades in any of the recesses . . . depending on the width of straps you wish to cut.


SPACER
Bolt Holes
Blade Recess
BLADE
10
9
8
7
6
5
4
3
2
1
1/4"
3/8"
1/2"

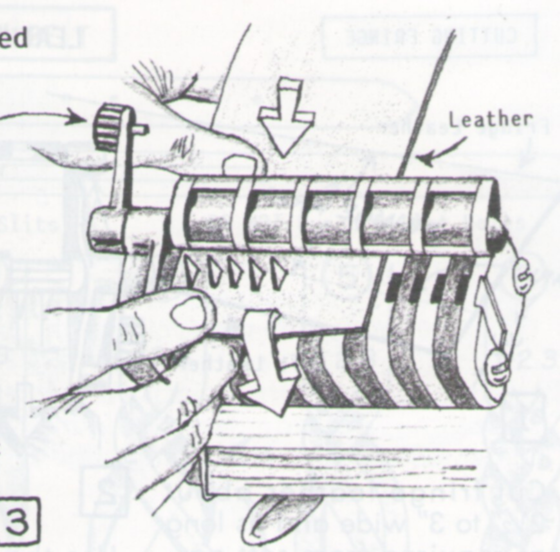
LEATHER STRIPPER...continued


Hold-Down Lever; UP
Screw
Bench
1

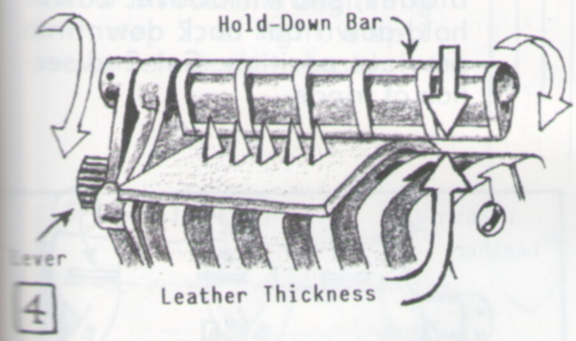
Clamp the STRIPPER to the end of your bench. To anchor permanently, screw to bench.


Hold-Down Lever; UP
Screw Bolts Tight
2

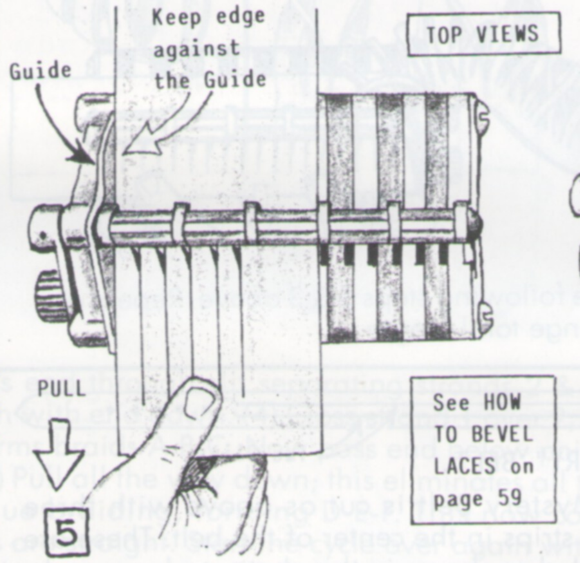
Set the blades in spacers as desired. Install the spacer-blade unit to frame.



Insert leather under bar and on top of blades, up against the guide on the frame. Pierce leather by pressing down, as above.

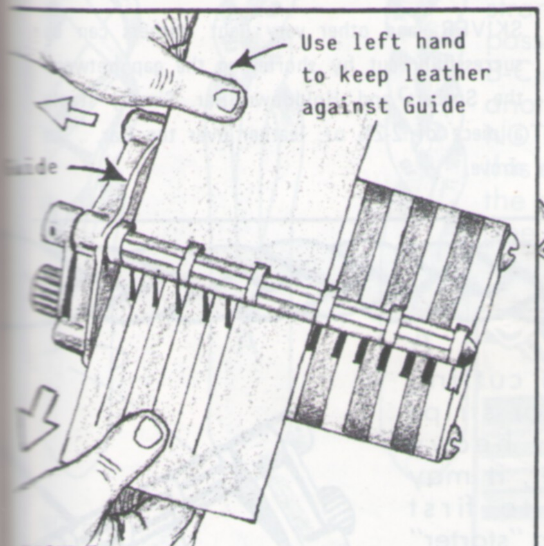

Hold-Down Bar
Lever
Leather Thickness
4

Pull the lever down and set it in the proper hole (for leather thickness). This locks the hold-down bar to keep leather flat against the spacers.


Keep edge against the Guide
Guide
TOP VIEWS
PULL
5

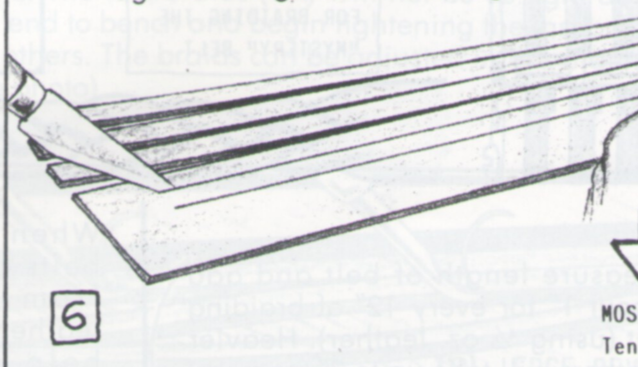
See HOW TO BEVEL LACES on page 59

Pull on the leather to begin cutting the strips. The uncut leather must be against the guide. Pull straight out.

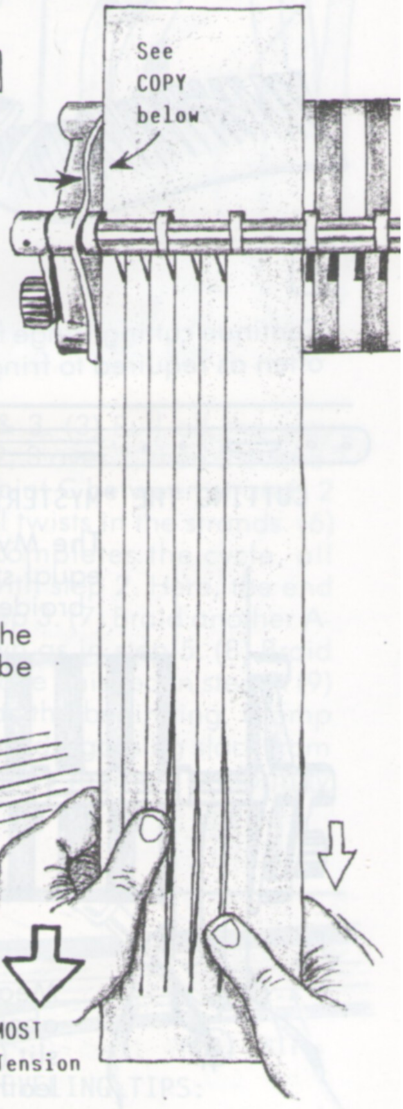

Use left hand to keep leather against Guide
Guide

NOTE:

With VERY light-weight leather it may be necessary to use your free hand to keep the leather against the guide as you pull with the other hand, to keep the first strip uniform in width.



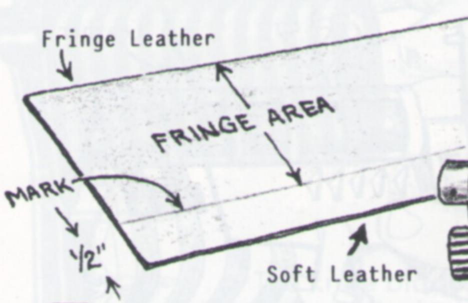
Complete cutting strips to the end of the leather . . . (observe suggestion at right). Separate the strips, at the starting edge, by cutting out to the edge with a knife. (continued)


See COPY below
MOST Tension

Pull straight out. Tension on left hand will help keep the leather against the guide on the opposite end.

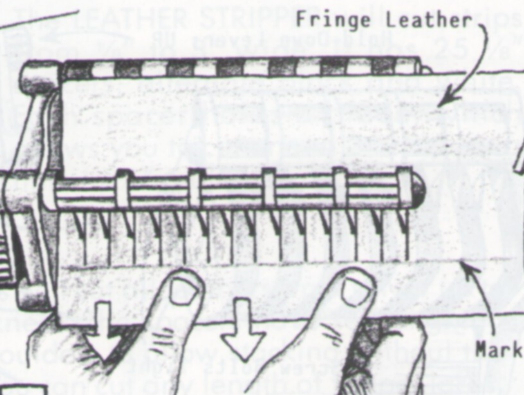
CUTTING FRINGE

LEATHER STRIPPER...continued



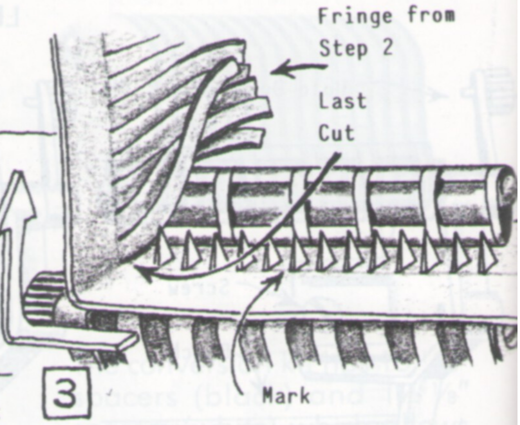
1

Cut fringe leather about 2½" to 3" wide and as long as required from soft garment type leather. Put a mark about ½" to ¾" along one edge (above).



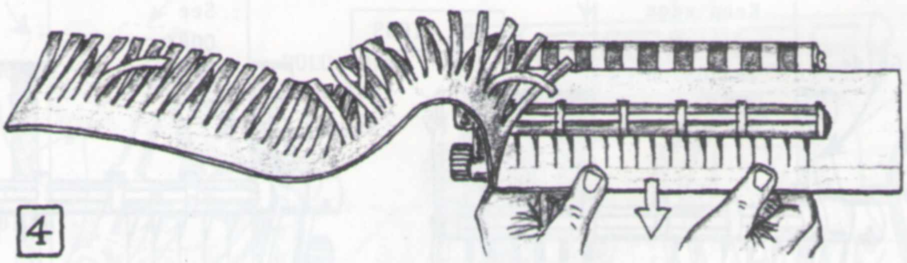
2

Use the Conversion Kit if you want fringe 3/16" wide. Put leather in stripper; follow steps 2-3-4-5, on page 65. Begin cuts at the mark.



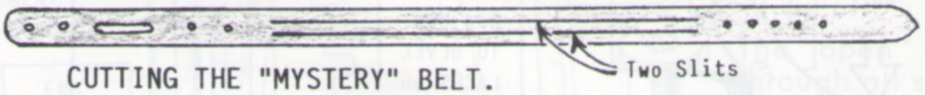
3

Pull leather through blades, step 2, to complete the first section of the fringe. Now raise hold-down bar. Fold leather tightly at last cut in fringe. Force uncut section up against guide and frame, and push down over the points of the blades, shown above. Lower hold-down bar back down into previous position. Cut 2nd section of fringe.



4

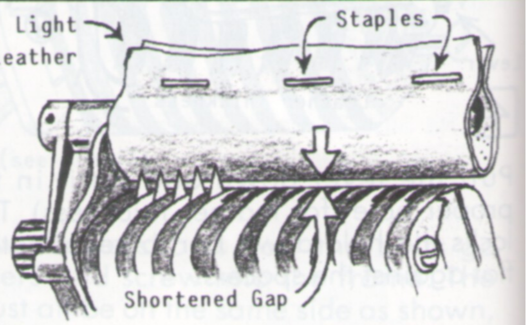
Continue cutting fringe following steps 2 & 3 above. Repeat as often as required to fringe total length.



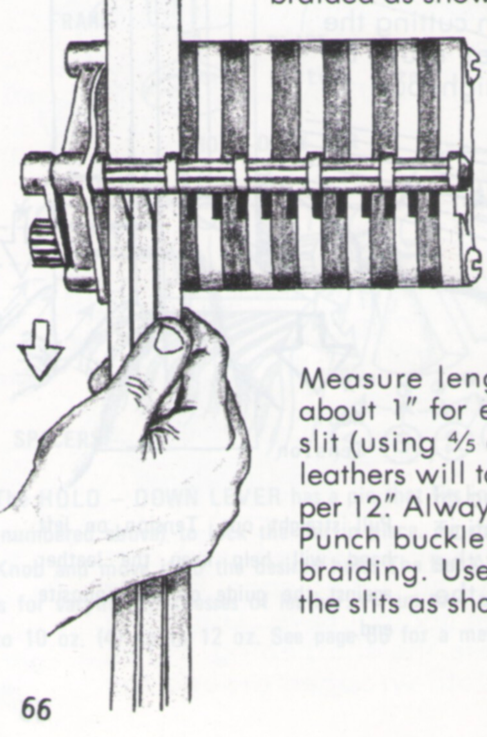
CUTTING THE "MYSTERY" BELT.

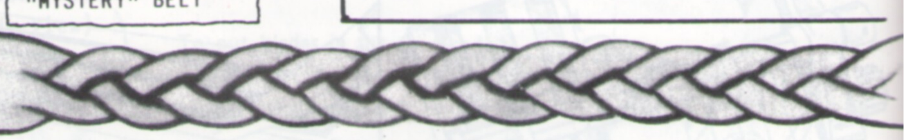
The Mystery Belt is cut as above with three equal strips in the center of the belt. These are braided as shown in the photo; no loose ends.

SEE OPPOSITE PAGE FOR BRAIDING THE "MYSTERY" BELT



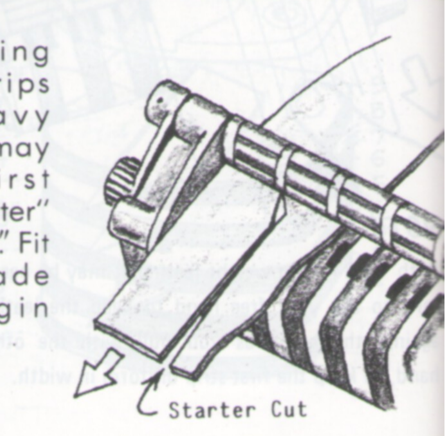
SKIVER, and other very light leathers can be successfully cut by shortening the gap between the Spacers and Holddown Bar. Simply staple a piece of 2-2½ oz. leather over the Bar. . .as above.



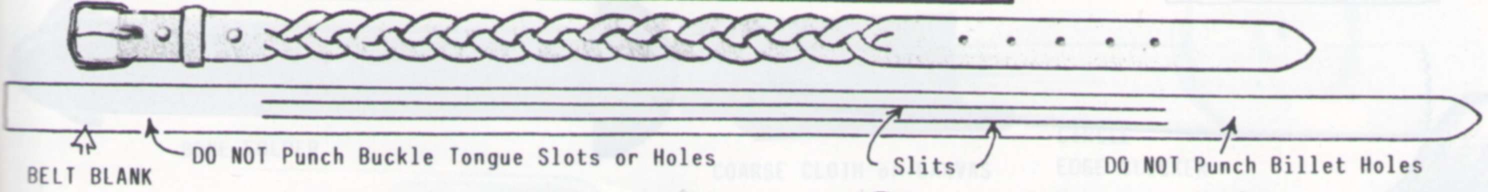


Measure length of belt and add about 1" for every 12" of braiding slit (using 4/5 oz. leather). Heavier leathers will take up to 2" (or more) per 12". Always cut belt plenty long. Punch buckle slots and holes *after* braiding. Use two blades and cut the slits as shown at left.

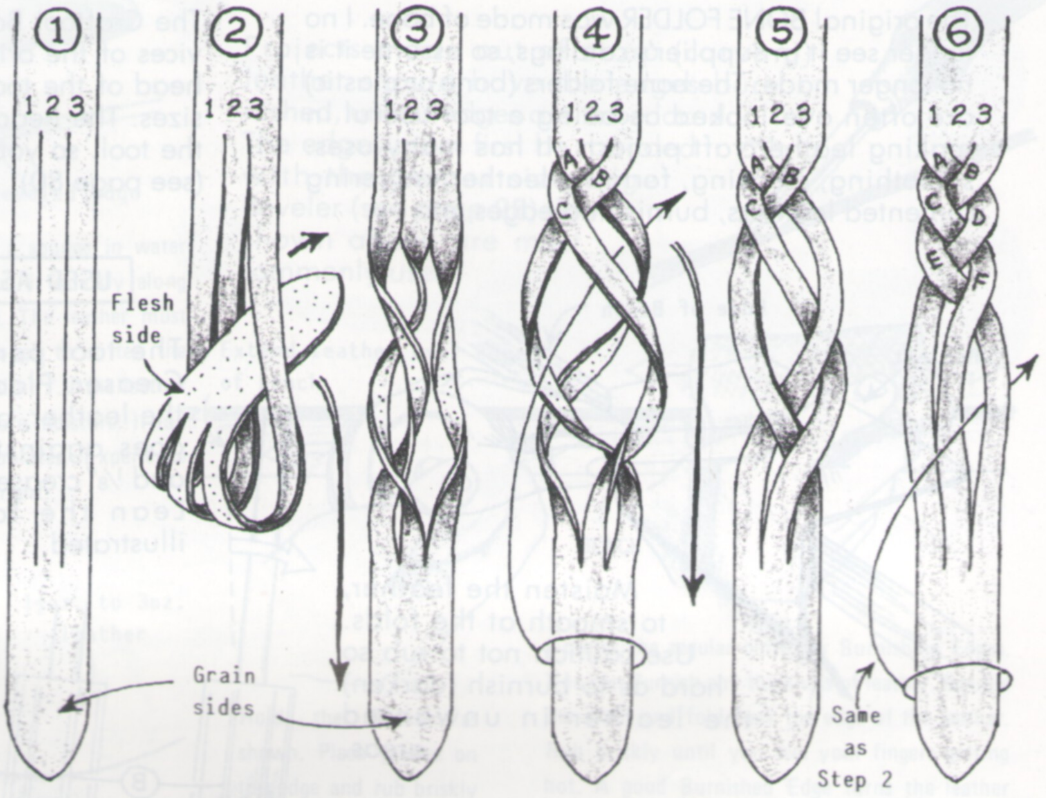
When cutting belts or strips from heavy leather, it may help to first make a "starter" cut of 4" to 6." Fit inside blade and begin cutting.

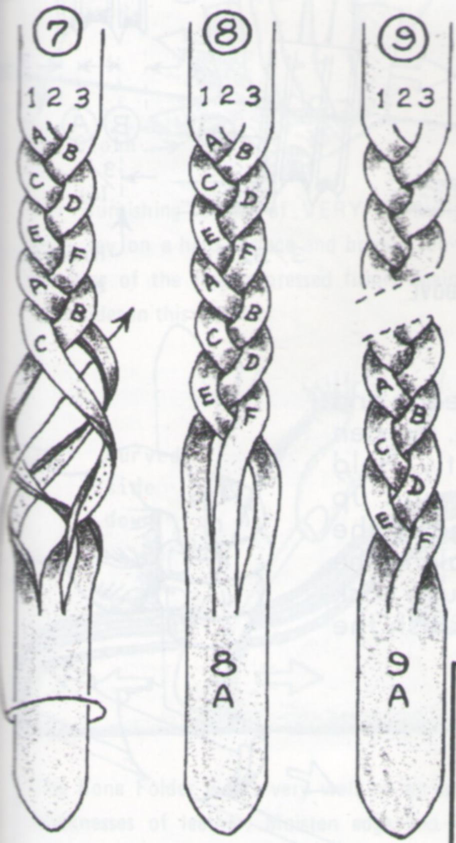


BRAIDING the "MYSTERY" BELT

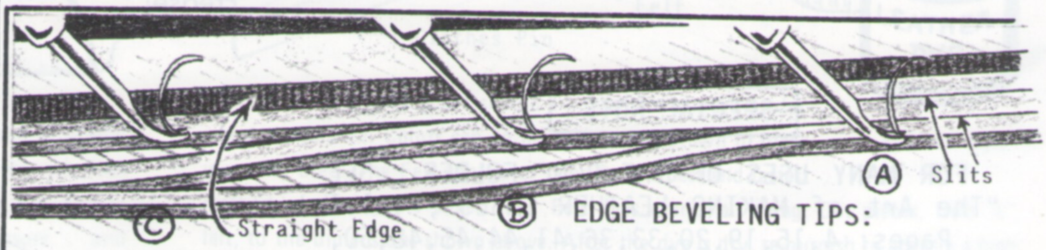

BELT BLANK
DO NOT Punch Buckle Tongue Slots or Holes
Slits
DO NOT Punch Billet Holes

The MYSTERY BELT is closed at both ends yet braided in the middle. 12" of braiding will shorten a belt from 1" to 2" (or more) depending on the thickness of leather, and width of straps. Experience will tell you just how much. This is why the belt blank is cut longer than the waist size. (See sketch above). Clamp the end of belt to bench and follow instructions beginning with step 2, at right. Step 1 shows belt ready to braid.





(2) Pass end through slit separating strands 2 & 3. (3) Pull all the way through with end down. (4) Cross strand 1 over 2, 3 over 1, then 2 over 3. This forms braids A-B-C. Now pass end below point C between strands 2 & 3. (5) Pull all the way down; this eliminates all twists in the strands. (6) Continue braiding, forming D-E-F. This now completes the cycle, all strands are straight. Start the cycle over again with step 2. Here, the end passes between strands F & E. Pull down, as in step 3. (7) Braid another A-B-C and pass end through as in step 4. Pull down as in step 5. (8) Braid another D-E-F, and continue the cycles until you have finished in step 9. (9) NOTE: The last braids (9A) will not be as tight as the beginning. Clamp this end to bench and begin tightening the last braids, gaining slack from the others. The braids can be adjusted in this manner for more uniformity (see photo).



EDGE BEVELING TIPS:

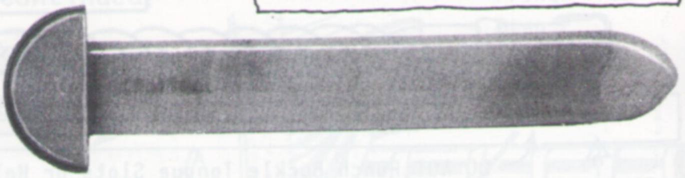
The Braiding will look better if the edges of the strands are Beveled. Place the slitted belt against a Straight Edge (ruler) and follow these procedures: (A) Bevel outside first, ALL strands together. (B) Push OUTSIDE strand out, Bevel the MIDDLE one. (C) Push BOTH outside strands out, Bevel INSIDE strand. Turn the belt to do the opposite edges. Turn over and also Bevel the flesh side edges.

NOTE:
8-A does not have long enough slits left to complete another cycle. The slits can be lengthened to accommodate another cycle, as in Step 9-A.

BONE FOLDERS

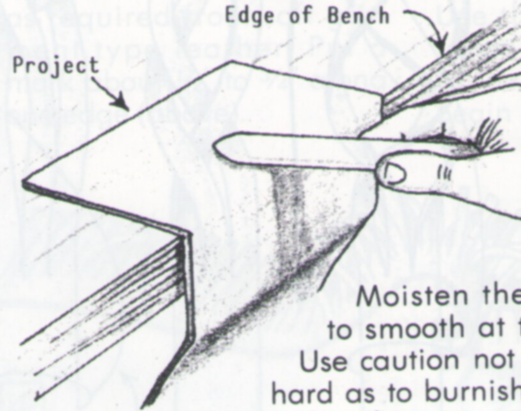
BONE FOLDER (Bone)

Craftool BONE FOLDER (Plastic)

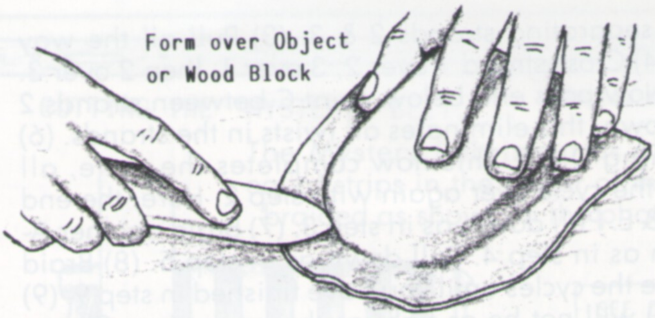


The original BONE FOLDER was made of bone. I no longer see it in supplier's catalogs, so assume it is no longer made. The bone folders (bone or plastic) are often overlooked as being a tool useful in making leathercraft projects. It has many uses: smoothing, creasing, forming leather, adhering cemented leathers, burnishing edges, etc.

The Craftool Bone Folder performs all of the services of the original Bone Folder. The half-round head of the tool also functions as a creaser, in 3 sizes. The head detaches by simply pulling it off the tool, so you can use the folder as a "slicker" (see page 80).



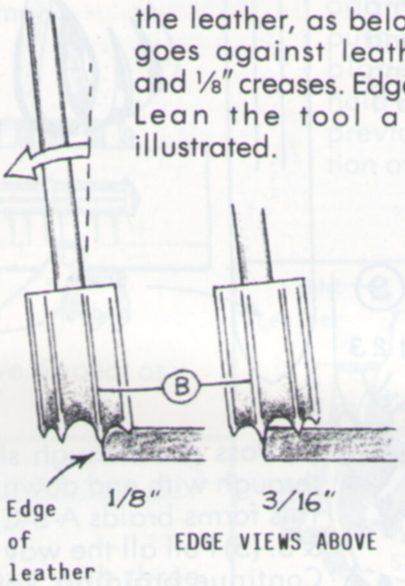
Moisten the leather, to smooth at the folds. Use caution not to rub so hard as to burnish (darken) the leather in unwanted areas.

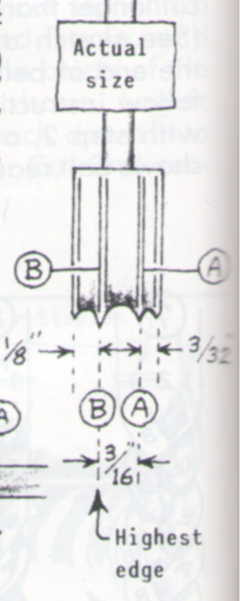

Form over Object or Wood Block

The Bone Folder is essential for forming leather pockets. See page 19, "The Art of MAKING LEATHER CASES," Vol. I, for detailed instructions.

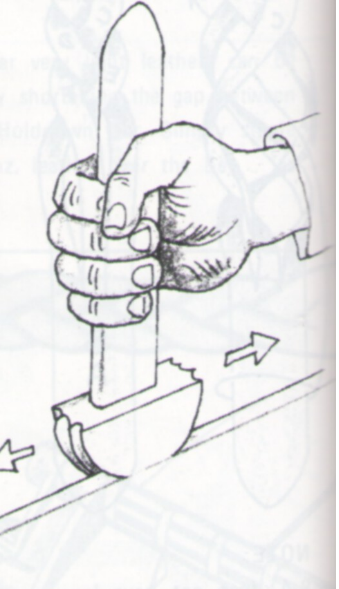
USED AS A CREASER

The tool performs well as a Creaser. Place on the edge of the leather, as below. Edge (B) goes against leather for 3/16" and 1/8" creases. Edge (A) for 3/32". Lean the tool a little, as illustrated.





Before creasing, edge and burnish the edge. Moisten the leather lightly. Hold the tool firmly, and up against the edge of the leather. Crease along the edge. Rub vigorously back and forth to burnish the crease.

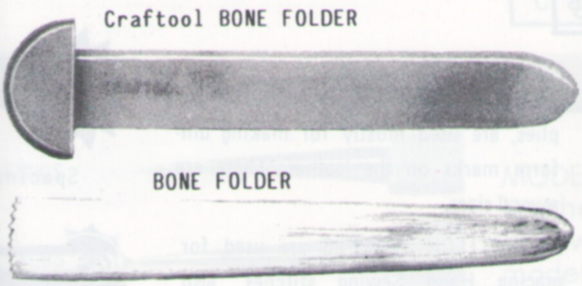


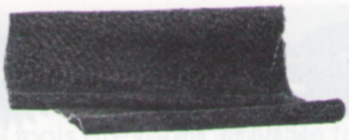
Multiple creases can be used to enhance the edges if desired.

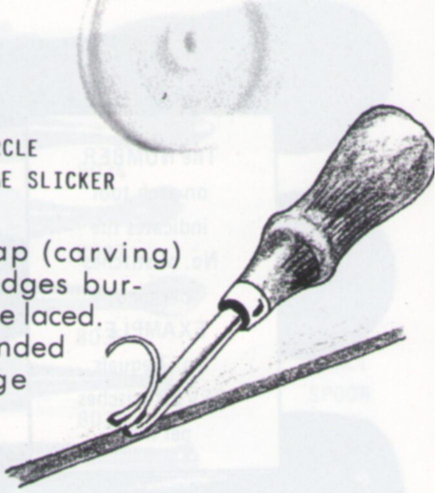
SPECIAL NOTE:

FOR MANY USES OF THE BONE FOLDER...SEE
"The Art of MAKING LEATHER CASES", Vol.I
Pages: 4,15,19,20,33,36,41,44,45,48,50,
53,55,56,61,65,69,72,74,84,107,110.
"The Art of MAKING LEATHER CASES", Vol.II
Pages: 14,19,27,40,45,49,58,68,71,77,99
103,107,108,113,114.

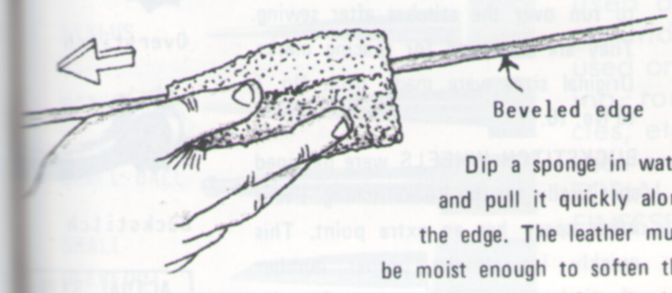
BURNISHING EDGES



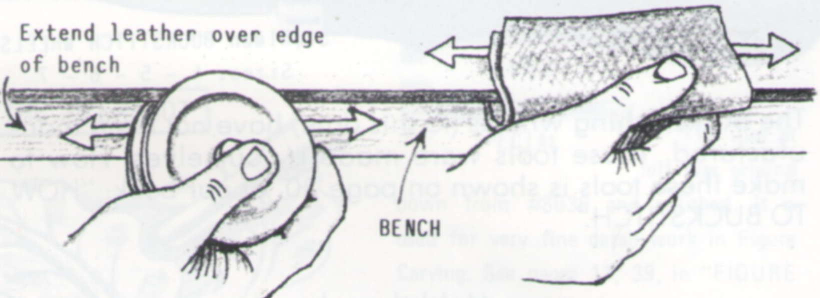

COARSE CLOTH or CANVAS

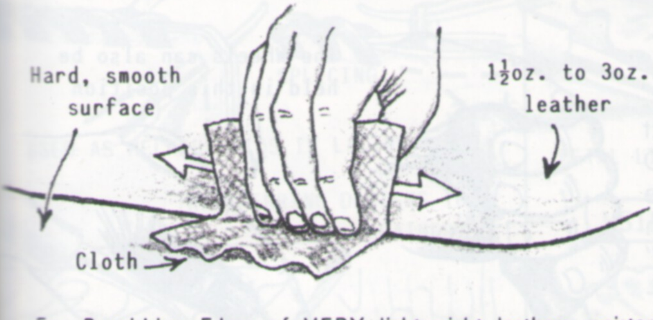

CIRCLE EDGE SLICKER

Projects made out of strap (carving) leather should have the edges burnished, unless edges are to be laced. The edges must first be rounded with the proper size Edge Beveler (see page 28). Tools shown above are most commonly used.



Dip a sponge in water and pull it quickly along the edge. The leather must be moist enough to soften the fibers, but NOT TOO WET! It will not Burnish. . .if the leather is TOO wet or TOO dry. If too dry, add more moisture. If too wet, wait until some of the moisture evaporates. Experience will tell you when the moisture content is just right.

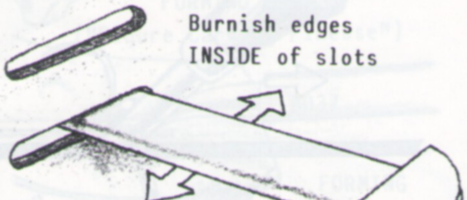

Extend leather over edge of bench
BENCH



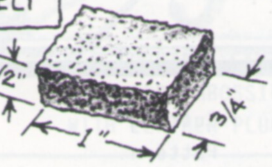
For Burnishing Edges of VERY lightweight leathers moisten edge, lay on a hard surface and briskly rub with the cloth, using the tips of the fingers pressed firmly against the edge. Burnish both sides in this manner.

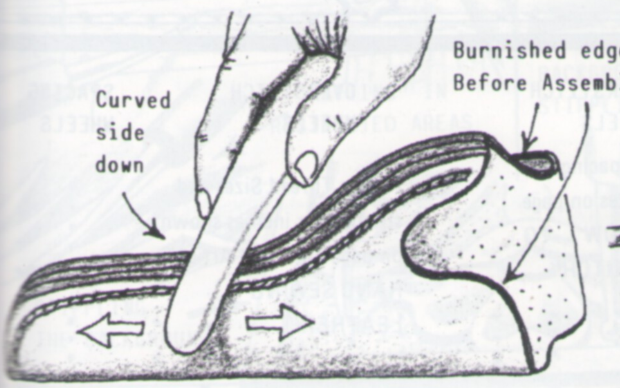
Hold the Slicker as shown. Place groove on the edge and rub briskly . . .back and forth. The Slicker Burnishes leather up to 10 oz. thick.

I prefer the regular cloth for Burnishing Edges. You can Burnish any thickness of leather. Double the cloth and fold over the edge of the leather. Rub briskly until you feel your fingers getting hot. A good Burnished Edge turns the leather dark and shiny.

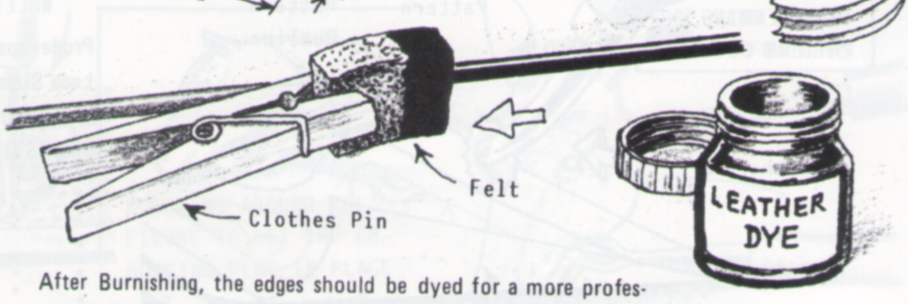

Burnish edges INSIDE of slots

FELT





The Bone Folder works very well on an edge of several thicknesses of leather. Moisten edge and Burnish first with a cloth. As the leather becomes drier, rub briskly with the Bone Folder. Apply lots of pressure. . .and work the Folder over the edges to keep them rounded, and all edges Burnished.

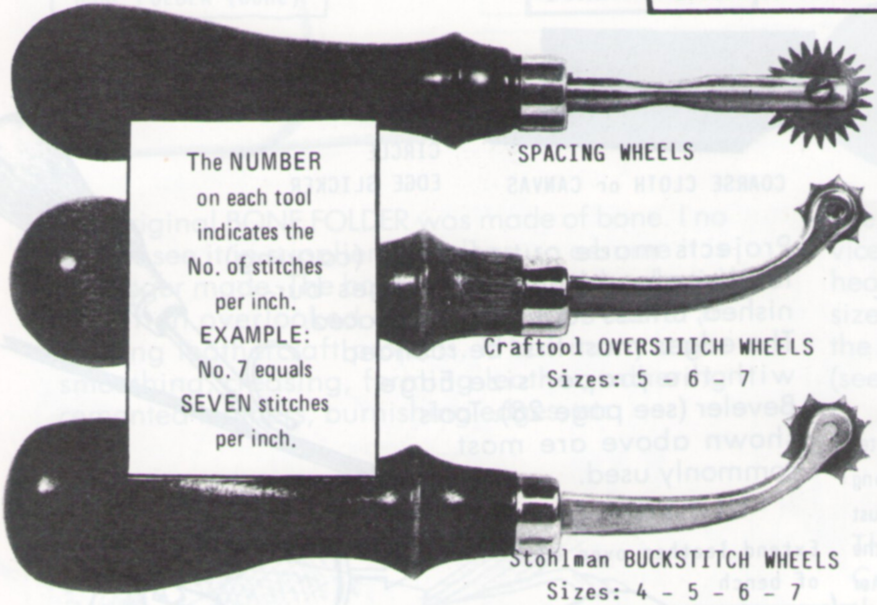


Spirit Dye

After Burnishing, the edges should be dyed for a more professional appearance. Colors can be used, but dark brown or black is usually used. The Felt applicator is by far the best and fastest method of dyeing the edges. The Felt dyes evenly all along. Cut pieces, from ½" felt, to the dimensions shown above. After the dye is dry, re-burnish to acquire a high sheen. There are also prepared Edge Finishes and Coatings available for finishing the Edges.

IP: WHEN USING THE SPIRIT DYES ON THE EDGES, LIGHTLY BURNISH THE EDGE FIRST. THEN APPLY THE DYE...THIS ALLOWS BETTER DYE PENETRATION. THEN COMPLETE BURNISHING OF THE EDGE.

SPACING WHEELS


The NUMBER on each tool indicates the No. of stitches per inch.
EXAMPLE: No. 7 equals SEVEN stitches per inch.
SPACING WHEELS
Craftool OVERSTITCH WHEELS
Sizes: 5 - 6 - 7
Stohlman BUCKSTITCH WHEELS
Sizes: 4 - 5 - 6 - 7

SPACING WHEELS, as the name implies, are used mostly for making uniform marks on the leather. There are several sizes.

OVERSTITCH WHEELS are used for spacing Hand Sewing stitches, also to run over the stitches after sewing. They are also used for spacing marks. Original sizes were made from No. 5 to No. 16.

BUCKSTITCH WHEELS were designed specifically for the Buckstitching. Every other space has an extra point. This quickly insures the proper number of stitches around a project. See the book: "HOW to BUCKSTITCH", page 26, for full explanations on using this tool.

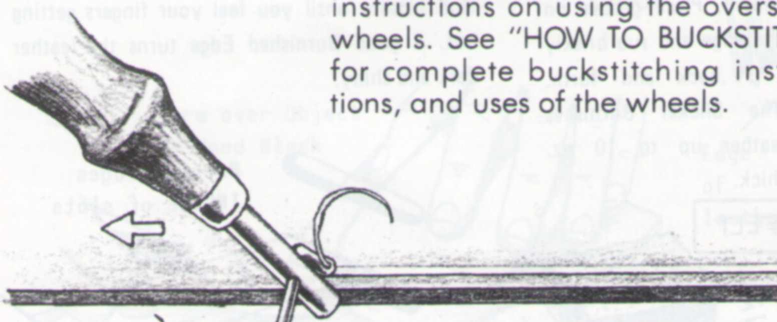
Spacing
Overstitch
Buckstitch

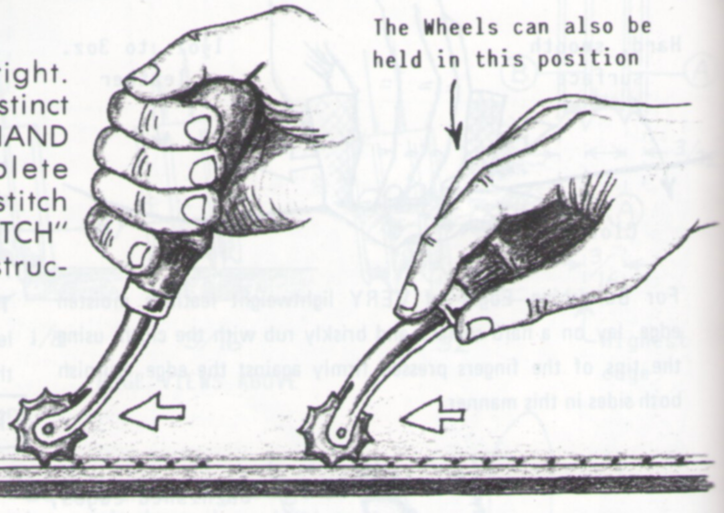
ACTUAL SIZE

The Buckstitching wheels (to this date) have not been manufactured. These tools were made by ourselves. How to make these tools is shown on page 30, of our book: "HOW TO BUCKSTITCH."

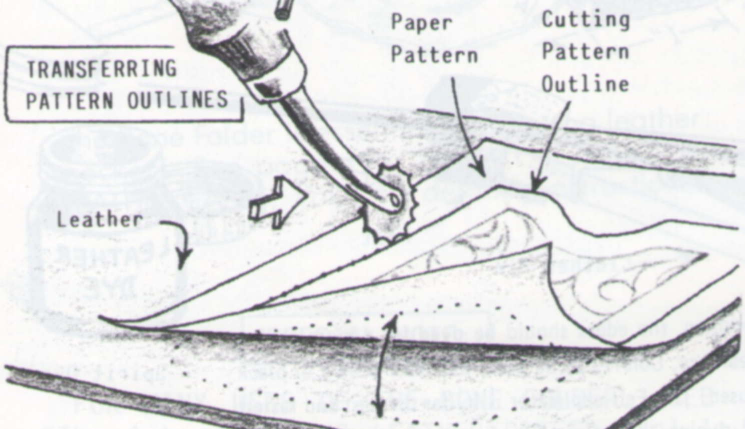
Hold the wheels as shown at right. Apply firm pressure to make distinct impressions. See "The Art of HAND SEWING LEATHER" for complete instructions on using the overstitch wheels. See "HOW TO BUCKSTITCH" for complete buckstitching instructions, and uses of the wheels.

For Sewing, channels should be grooved into the leather (below)

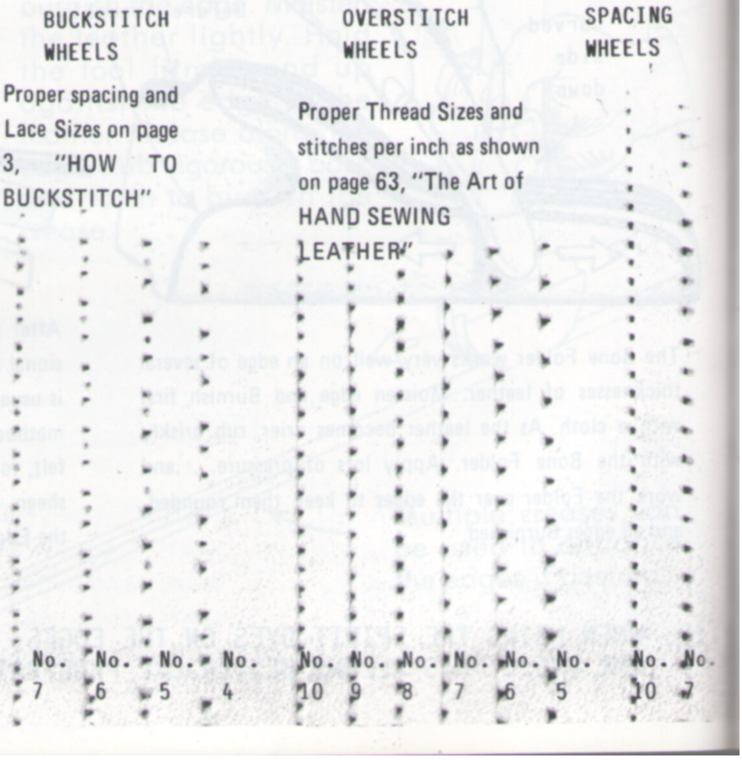



The Wheels can also be held in this position

TRANSFERRING PATTERN OUTLINES


Paper Pattern
Cutting Pattern Outline
Leather

The outlines of cutting patterns can be transferred to the leather by running the wheels over the lines of the paper pattern (above). Hold the paper securely.

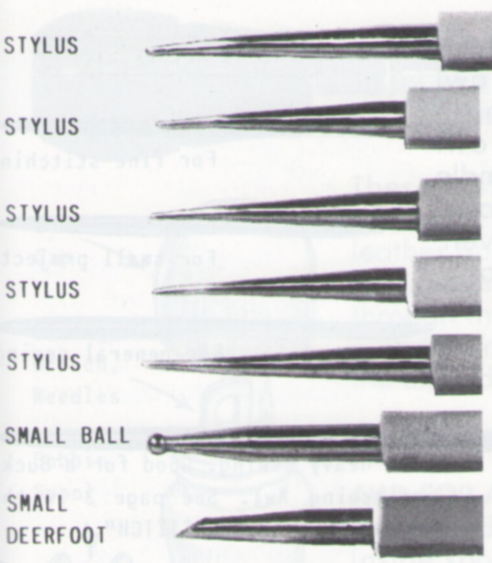

BUCKSTITCH WHEELS
OVERSTITCH WHEELS
SPACING WHEELS
No. 7
No. 6
No. 5
No. 4
No. 10
No. 9
No. 8
No. 7
No. 6
No. 5
No. 10
No. 7

Proper spacing and Lace Sizes on page 3, "HOW TO BUCKSTITCH"

Proper Thread Sizes and stitches per inch as shown on page 63, "The Art of HAND SEWING LEATHER"

Craftool MODELING TOOLS

Actual Size


STYLUS
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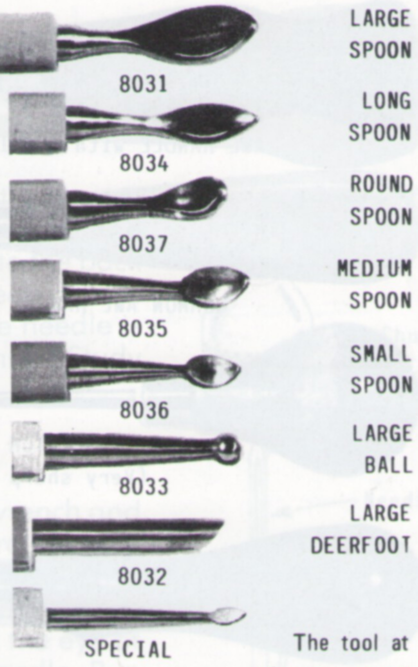
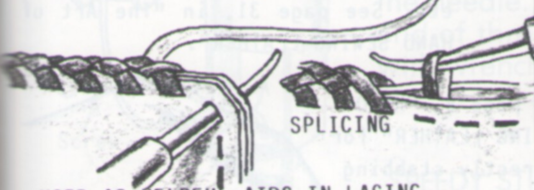
STYLUS
STYLUS
SMALL BALL
SMALL DEERFOOT

MODELING tools are indispensable for leathercraft. The Modelers shown here will fill almost every need. When modeling designs only, the tools are used as bevelers, shaders, backgrounders, stipplers, etc. They are used on both Floral and Figure carving; rounding edges, forming muscles, etc. Many illustrations of their uses are shown in "TECH-TIPS," "PICTORIAL CARVING," "FIGURE CARVING FINESSE." Other suggestions below.

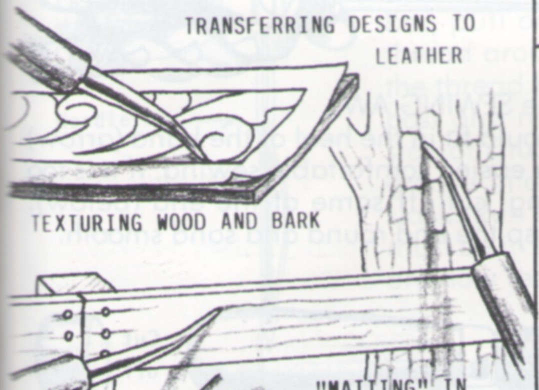

LARGE SPOON
8031
LONG SPOON
8034
ROUND SPOON
8037
MEDIUM SPOON
8035
SMALL SPOON
8036
LARGE BALL
8033
LARGE DEERFOOT
8032
SPECIAL

The tool at left was ground down from #8036 and polished. It is used for very fine detail work in Figure Carving. See pages 11, 39, in "FIGURE CARVING FINESSE".

USING THE STYLUS



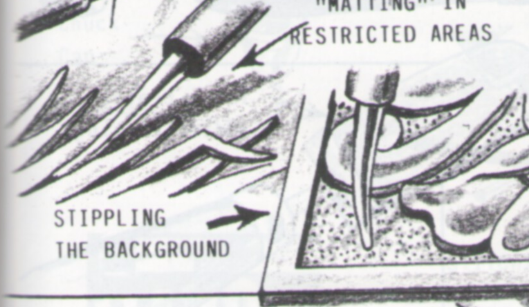
USED AS HELPFUL AIDS IN LACING



TRANSFERRING DESIGNS TO LEATHER

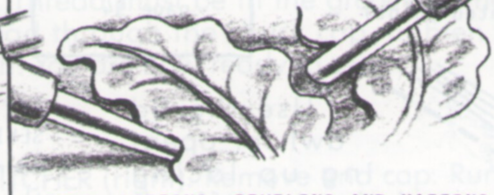
TEXTURING WOOD AND BARK

"MATTING" IN RESTRICTED AREAS



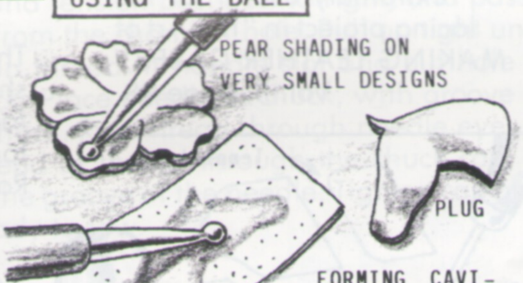
STIPPLING THE BACKGROUND

USING THE DEERFOOT



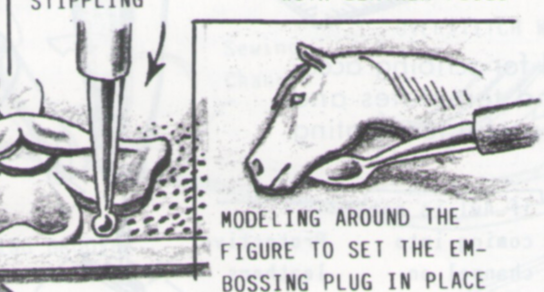
PETAL LIFTING, BEVELING AND MATTING

USING THE BALL



PEAR SHADING ON VERY SMALL DESIGNS

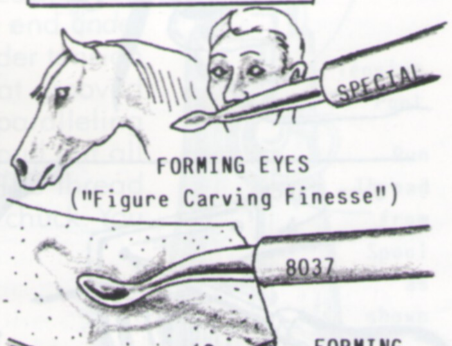
FORMING CAVITIES FOR EMBOSSING WITH LEATHER PLUGS



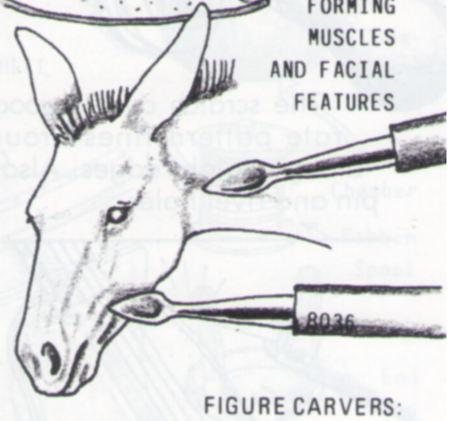
BACKGROUND STIPPLING

MODELING AROUND THE FIGURE TO SET THE EMBOSSING PLUG IN PLACE

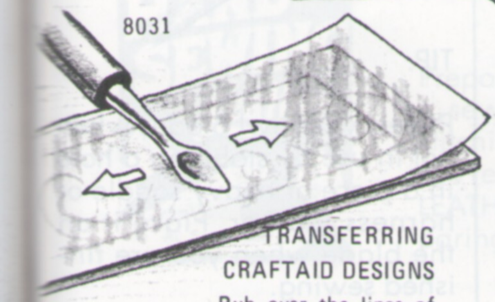
USING THE SPOONS


SPECIAL
8037

FORMING EYES ("Figure Carving Finesse")

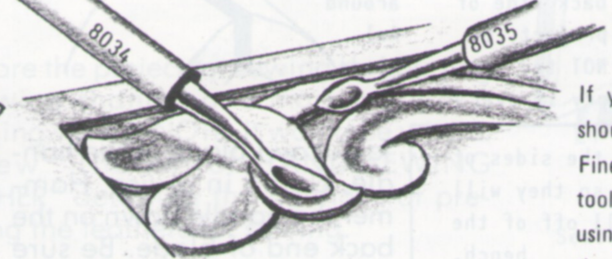


FORMING MUSCLES AND FACIAL FEATURES



TRANSFERRING CRAFTAID DESIGNS

Rub over the lines of the template with the spoon.



Use for PEAR SHADING (above). Also use to round edges and smooth out any unwanted beveling or stamping marks.

FIGURE CARVERS:

If you are doing serious Figure Carving, you should have the book: "Figure Carving Finesse". Especially study the "Know your tools" pages for the many applications on using the Modeling Tools, as well as examples throughout the book.

HANDLES and AWLS

AWL HANDLES

AWL HANDLE with LOCKING HAFT

COMMON AWL HANDLE

SCRATCH AWL
(Very sharp point)

FID AWL
(Flat, blunted point)

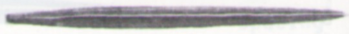
The locking hafts are ideal for quickly changing different awl blades. The common handle must be used for individual awl blades, as once set in the handle they are impractical to remove. General information is given with the blades at right as to their suggested uses. Also observe suggestions below.

HOW TO
SHARPEN
THE AWL
BLADES:
page 94

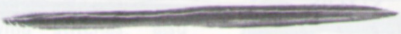
SADDLER'S/HARNESS AWL BLADES

Diamond Shape ♦

Photos Actual Size



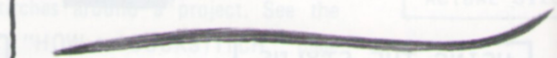
For fine stitching



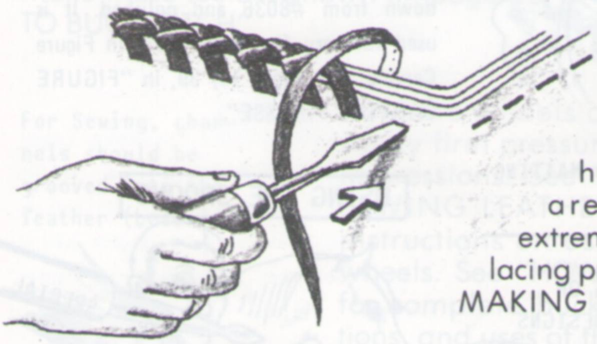
For small projects

For general sewing

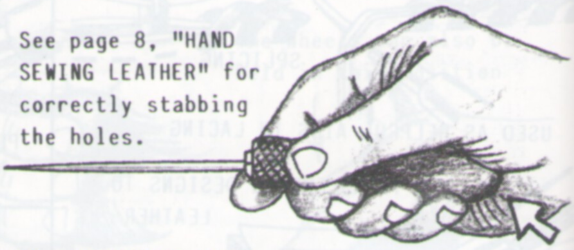
For heavy sewing. Good for a Buckstitching Awl. See page 3 in the book: "HOW TO BUCKSTITCH".



Curved...for sewing tubular cases, etc. See page 31, in "The Art of HAND SEWING LEATHER".

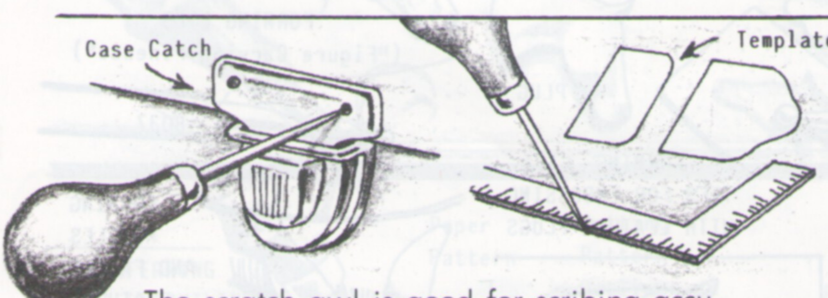


Use the fid awl for opening up lacing holes in difficult areas. This tool is extremely useful for the lacing project in "The Art of MAKING LEATHER CASES," Vol. II, page 98.

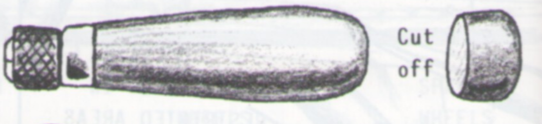


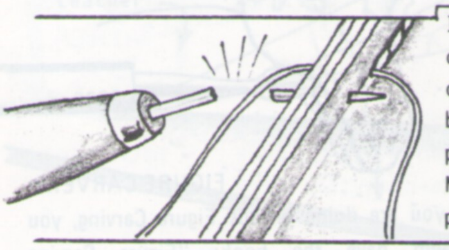
See page 8, "HAND SEWING LEATHER" for correctly stabbing the holes.

The SEWING AWL should fit in the heel of the hand (arrow) for easier, comfortable sewing. If it is too long, cut off some of the end (below). Rasp the end round and sand smooth.

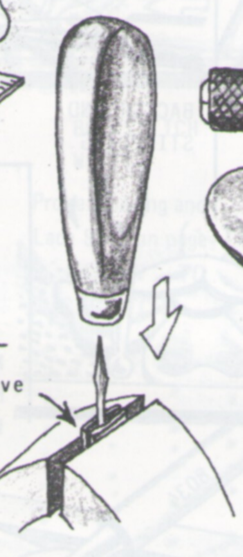


The scratch awl is good for scribing accurate pattern lines around templates and along straight edges. Also useful for locating pin and rivet holes.



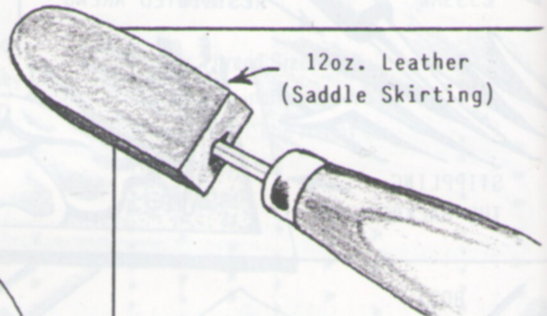


If Awl is not coming into channel on back side of project, DO NOT try to pry it over!



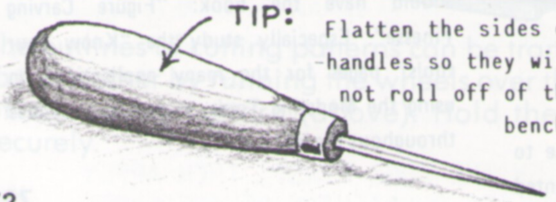
Protective leathers around Awl blade

To put awl blade in the handle, clamp in a vise. Hammer the handle down on the back end of blade. Be sure you are aligned straight.



TIP:

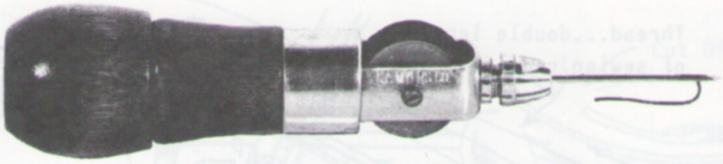
Protect your awl blades when not in use by stabbing a hole in a piece of heavy saddle or harness leather. Place it on the blade when you are finished sewing.



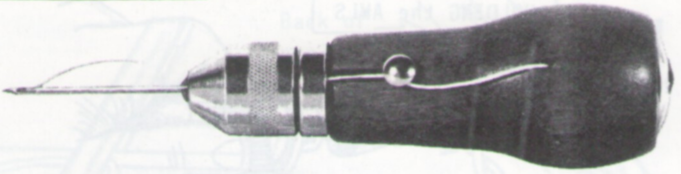
TIP: Flatten the sides of handles so they will not roll off of the bench.

(Lock-Stitch) SEWING AWLS

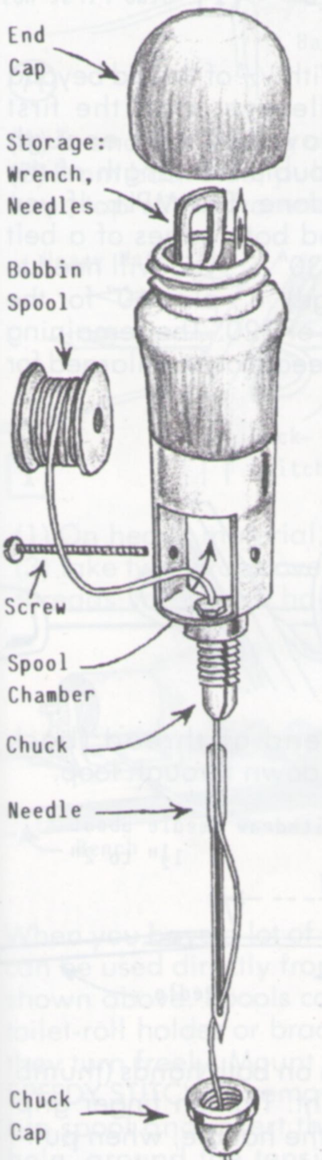
AWL FOR ALL



SPEEDY STITCHER

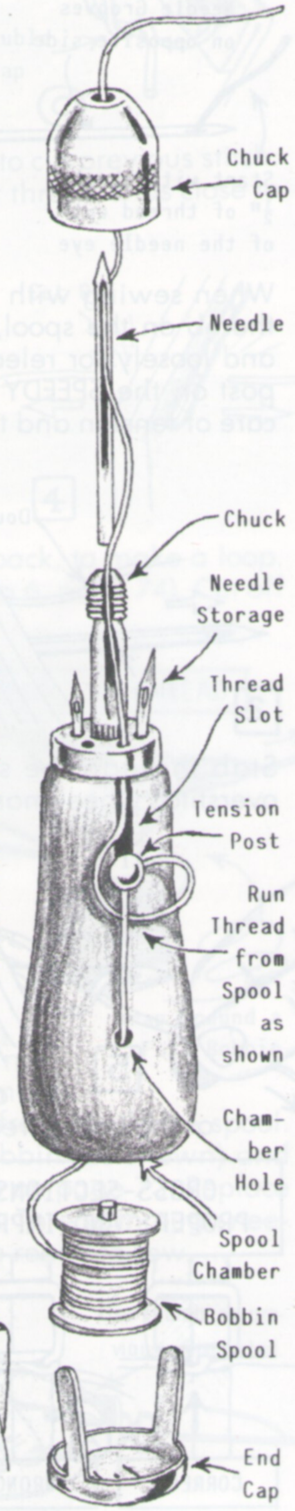


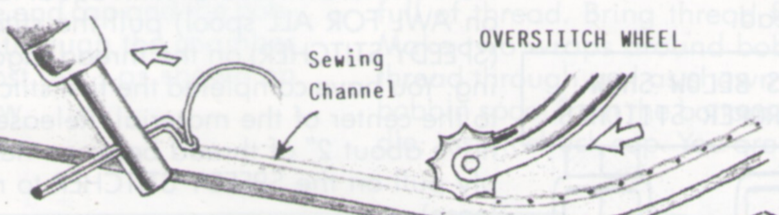
These SEWING AWLS use the same stitch (lockstitch) as a machine, only you do it by hand. The needle pierces the leather from the front, carrying the thread through to the back side, where a loop is formed. The end of the thread passes through the loop. This forms the lockstitch when the needle is withdrawn. Both awls shown sew in the same manner. Study the exploded views of both tools.


End Cap
Storage: Wrench, Needles
Bobbin Spool
Screw
Spool Chamber
Chuck
Needle
Chuck Cap

AWL-FOR-ALL (left): The end cap screws off to store wrench and extra needles. Remove the spool and run thread through hole inside spool chamber and out hole in chuck. Pull out slack thread. Insert needle in chuck with groove on same side that the thread comes off the spool. Run thread through the eye of the needle. Thread must be in the groove of the needle. Run end of thread through the chuck cap, tighten cap on chuck with wrench. You are now ready to sew.

SPEEDY STITCHER (right): Remove end cap. Run thread inside chamber and out through chamber hole. Insert spool in chamber, pull out the slack thread and replace end cap. Wrap thread around tension post (left to right) and pass end *under* the thread from the chamber hole. Pull up tight under tension post and run thread in handle slot and out hole at grooved side of chuck. Place needle in chuck, with groove paralleling groove in chuck. Run thread through needle eye; pull out all slack. Run end of thread through the chuck cap. The thread must be in the groove of the needle. Tighten cap on chuck. You are now ready to sew.

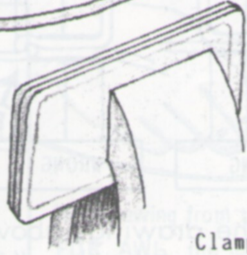

Chuck Cap
Needle
Chuck
Needle Storage
Thread Slot
Tension Post
Run Thread from Spool as shown
Chamber Hole
Spool Chamber
Bobbin Spool
End Cap


Sewing Channel
OVERSTITCH WHEEL

STITCHING GROOVER

The ART of
HAND SEWING
Leather
by AL STOHLMAN

Prepare the project for sewing by gouging a sewing channel and marking with a stitching wheel. NOTE: It would be wise to review "The Art of HAND SEWING LEATHER" detailing the methods of preparing the leathers for sewing.

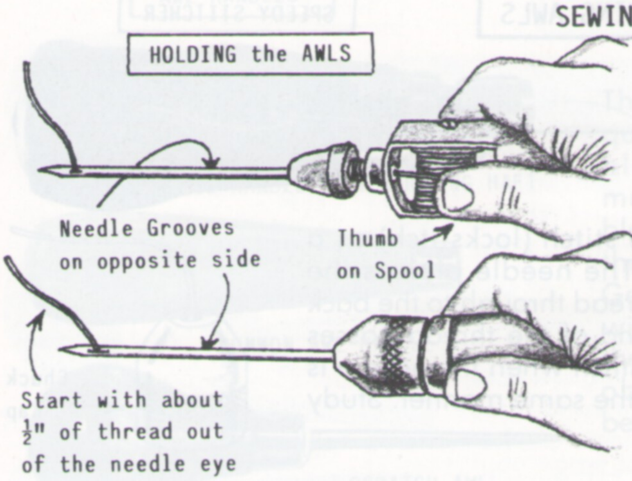


Clamp your project in the Stitching Horse to secure, while sewing.

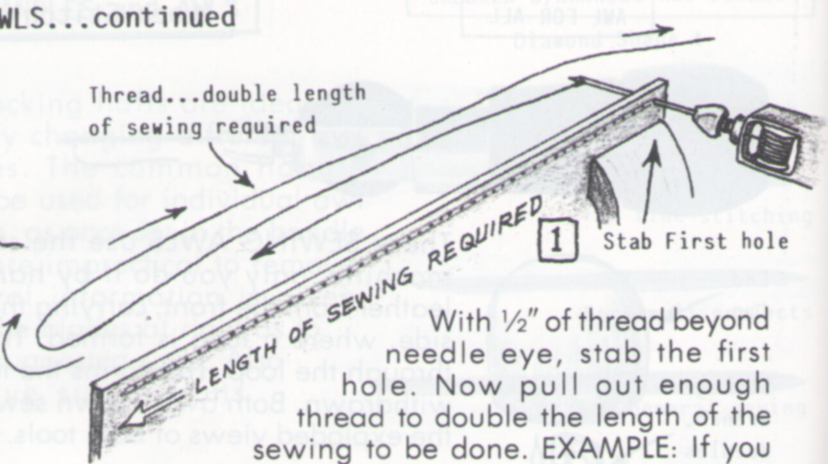
Sewing begins on the next page.

SEWING AWLS...continued

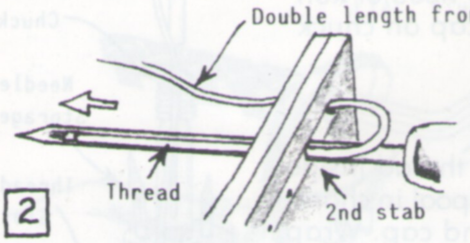
HOLDING the AWLS


Needle Grooves on opposite side
Thumb on Spool
Start with about ½" of thread out of the needle eye

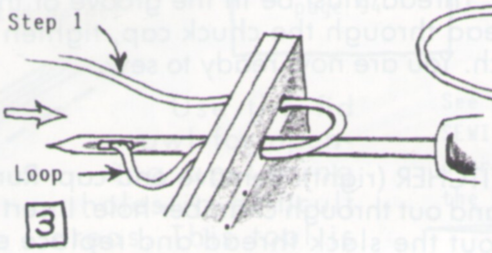
When sewing with the AWL FOR ALL, position the thumb on the spool, firmly, for locking stitches . . . and loosely for releasing more thread. The tension post on the SPEEDY STITCHER automatically takes care of tension and thread release.


Thread...double length of sewing required
LENGTH OF SEWING REQUIRED
1
Stab First hole

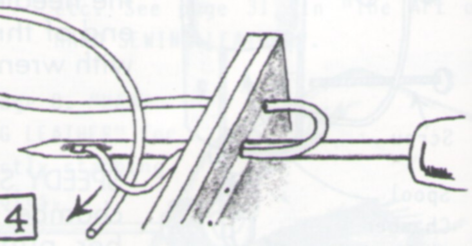
With ½" of thread beyond needle eye, stab the first hole. Now pull out enough thread to double the length of the sewing to be done. EXAMPLE: If you are sewing around both edges of a belt with a total length of 30" . . . you will need to pull out 60" (for one edge) . . . plus 60" for the other edge, making a total of 120". The remaining illustrations will show the needle only, enlarged for clarity of the instructions.


Double length from Step 1
Thread
2nd stab
2

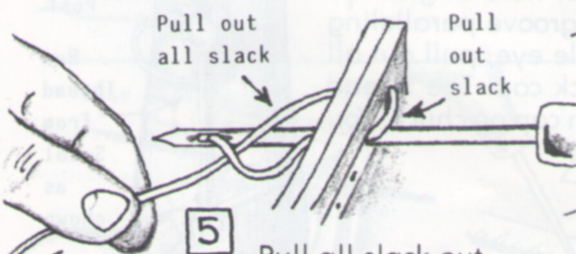
Stab through the second overstitch wheel mark.



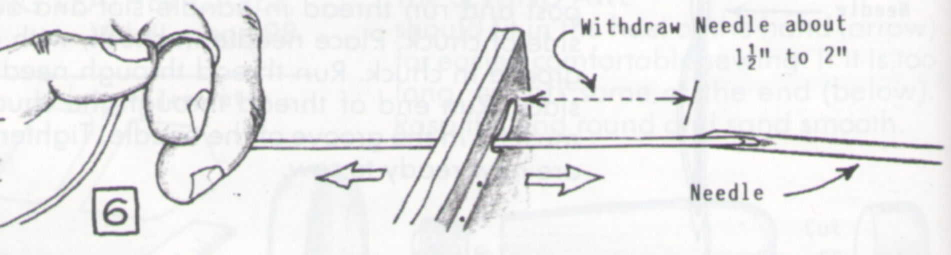
Pull needle back about half way, forming a loop.



Run end of thread (back side) down through loop.

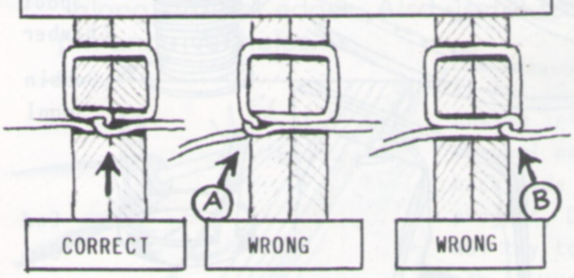

Pull out all slack
Pull out slack
5

Pull all slack out of the back thread.

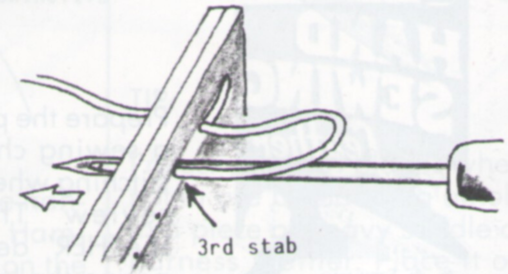

Withdraw Needle about 1½" to 2"
Needle
6

Now withdraw needle. With equal tension on both hands (thumb on AWL FOR ALL spool) pull the stitch tight. Tighten finger grip (SPEEDY STITCHER) on the thread, against the handle, when pulling. You have completed the first stitch. The loop should be pulled to the center of the material. Release the spool (AWL FOR ALL) to have about 2" of thread between needle point and project. Simply pull on the SPEEDY STITCHER to release more thread (fingers loose).

CROSS-SECTIONS BELOW SHOW PROPER, AND IMPROPER STITCHES

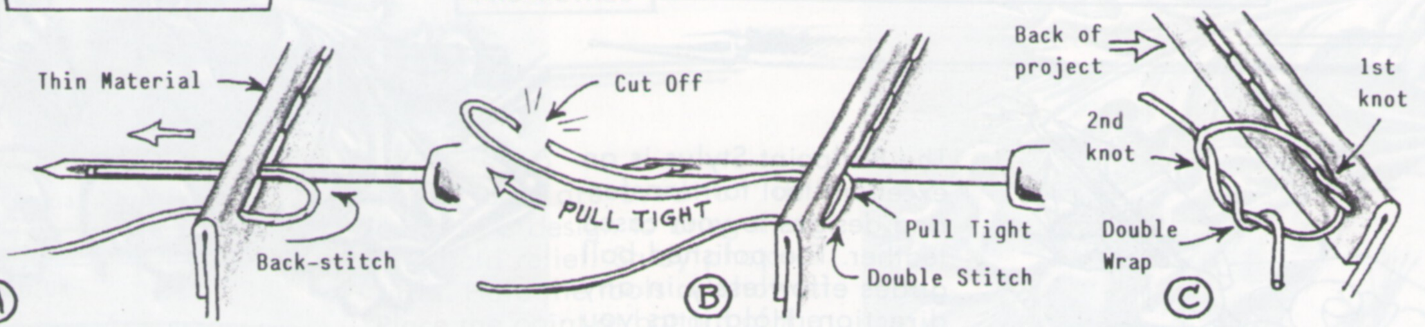

CORRECT
A
WRONG
B
WRONG

The LOCK-STITCH: The drawings above show the correct position of the "loop," in the center of the material. Example (A) not enough tension on needle thread. (B); Too much tension.

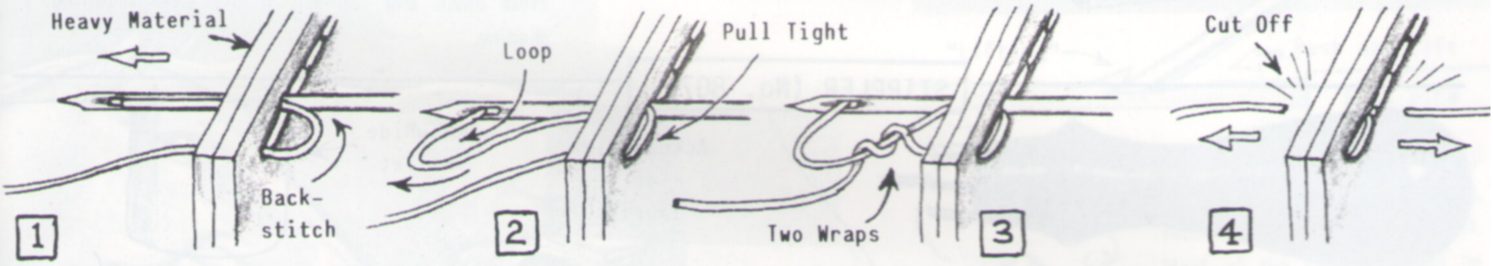


Stab the next hole . . . for the second stitch. Repeat steps 2-3-4-5-6 above to complete 2nd stitch. Continue in this manner. continued

ENDING the SEWING

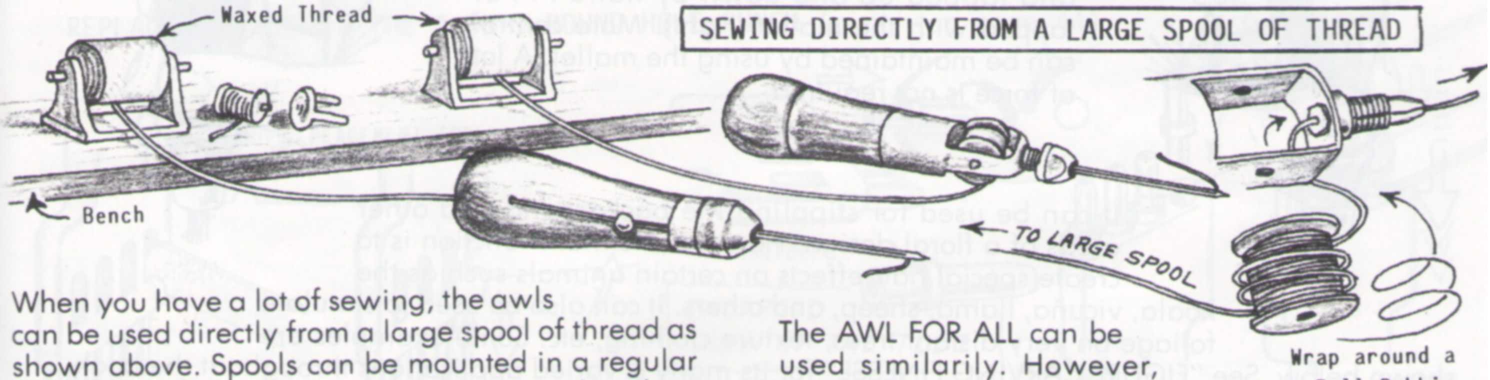

Thin Material
Cut Off
PULL TIGHT
Back-stitch
Pull Tight
Double Stitch
Back of project
1st knot
2nd knot
Double Wrap
A
B
C

(A) To end the sewing on thin material, back-stitch one hole as shown. Use caution not to cut previous stitch. (B) From back side, pull thread tight; cut off at needle. (C) Tie a square knot; tight. Cut thread ends close to knot; tap with a hammer.


Heavy Material
Loop
Pull Tight
Cut Off
Back-stitch
Two Wraps
1
2
3
4

(1) On heavy material, back-stitch (as in A). (2) Pull back-stitch up tight. Pull needle back, to make a loop. (3) Take two wraps over the loop with the end of the thread. (4) Pull the stitch tight (step 6, page 74). Cut off threads; tap with a hammer.

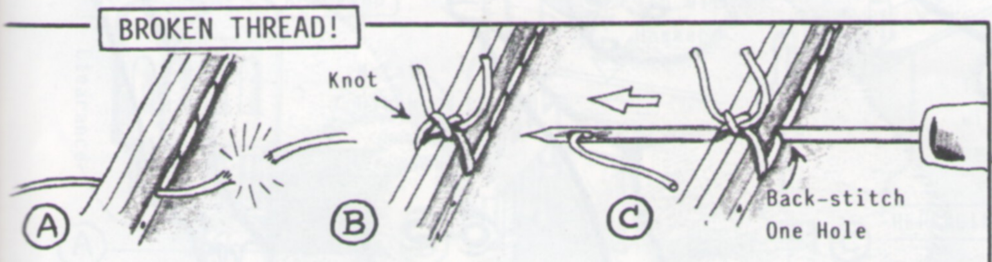
SEWING DIRECTLY FROM A LARGE SPOOL OF THREAD


Waxed Thread
Bench
TO LARGE SPOOL
Wrap around a Full Bobbin

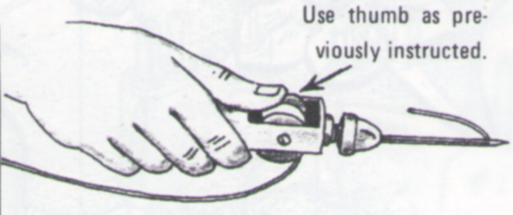
When you have a lot of sewing, the awls can be used directly from a large spool of thread as shown above. Spools can be mounted in a regular toilet-roll holder or bracket made with a dowel, so they turn freely. Mount this to your bench. With the SPEEDY STITCHER, remove the end cap and the bobbin spool and insert thread through the chamber hole, around the tension post, etc., as shown on page 73. You are ready to sew.

The AWL FOR ALL can be used similarily. However, you will still use the bobbin spool, which should be almost full of thread. Bring thread from the large spool. Make two wraps around bobbin (as shown) and thread through awl as shown on page 73. Replace bobbin spool from the bottom. Thread through needle; install chuck cap. You are ready to sew.

BROKEN THREAD!

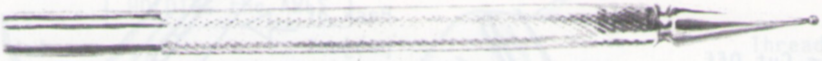

Knot
Back-stitch One Hole
A
B
C

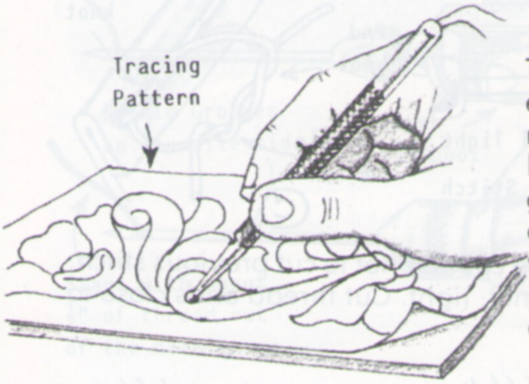
If a thread should break (A) or be cut, you will have to cut off the opposite thread to match. With modeling stylus, undo enough stitches so you can tie threads on top (B). To resume sewing, enter awl one stitch back (C). This is like starting fresh (Step 1, page 74). You will again have to pull out Double length of thread on the back side to complete the sewing. Now continue sewing in the usual manner. The first stitch will lock the tied ends. Cut off knot when sewing is completed.


Use thumb as previously instructed.

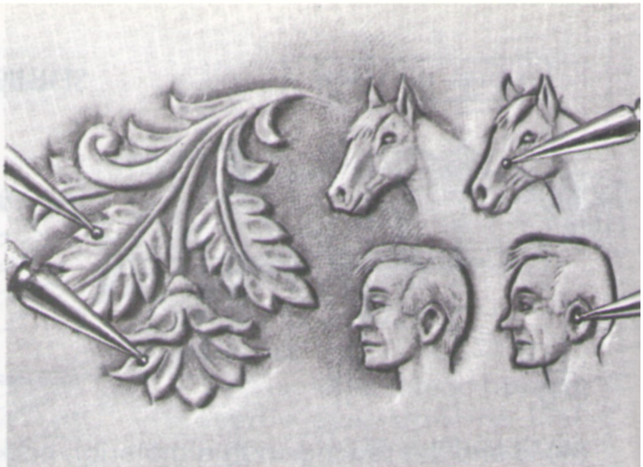
When sewing from the large spool with the AWL FOR AWL, the thread must be below, and free tq move outside of the hand. Use the SPEEDY STITCHER in the regular manner, as the thread comes out of the Spool Chamber.

Craftool BALLPOINT STYLUS (No. 7059)



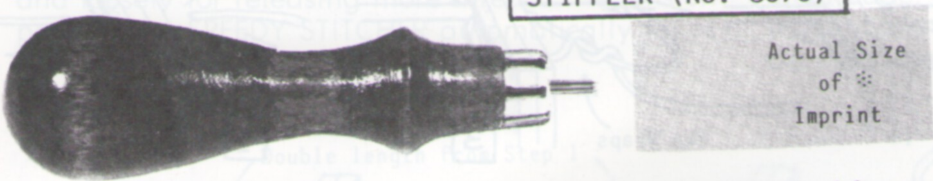

Tracing
Pattern

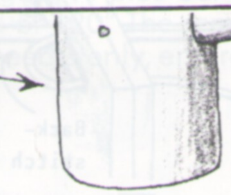
The Ballpoint Stylus is an excellent tool for transferring designs to your cased leather. The polished ball glides effortlessly in any direction. Hold it as you would a pencil. Do not drop it on the ball, as it is easily damaged.

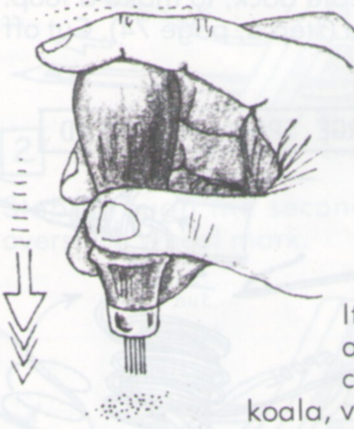


The stylus can also be used as a **SHADER** for very small designs in both **FIGURE** and **FLORAL** carving. Press down and rub within the areas requiring shading.

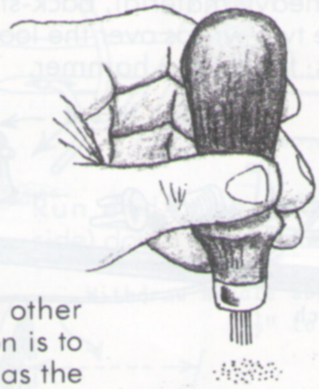
STIPPLER (No. 8070)


Actual Size
of ⁘
Imprint

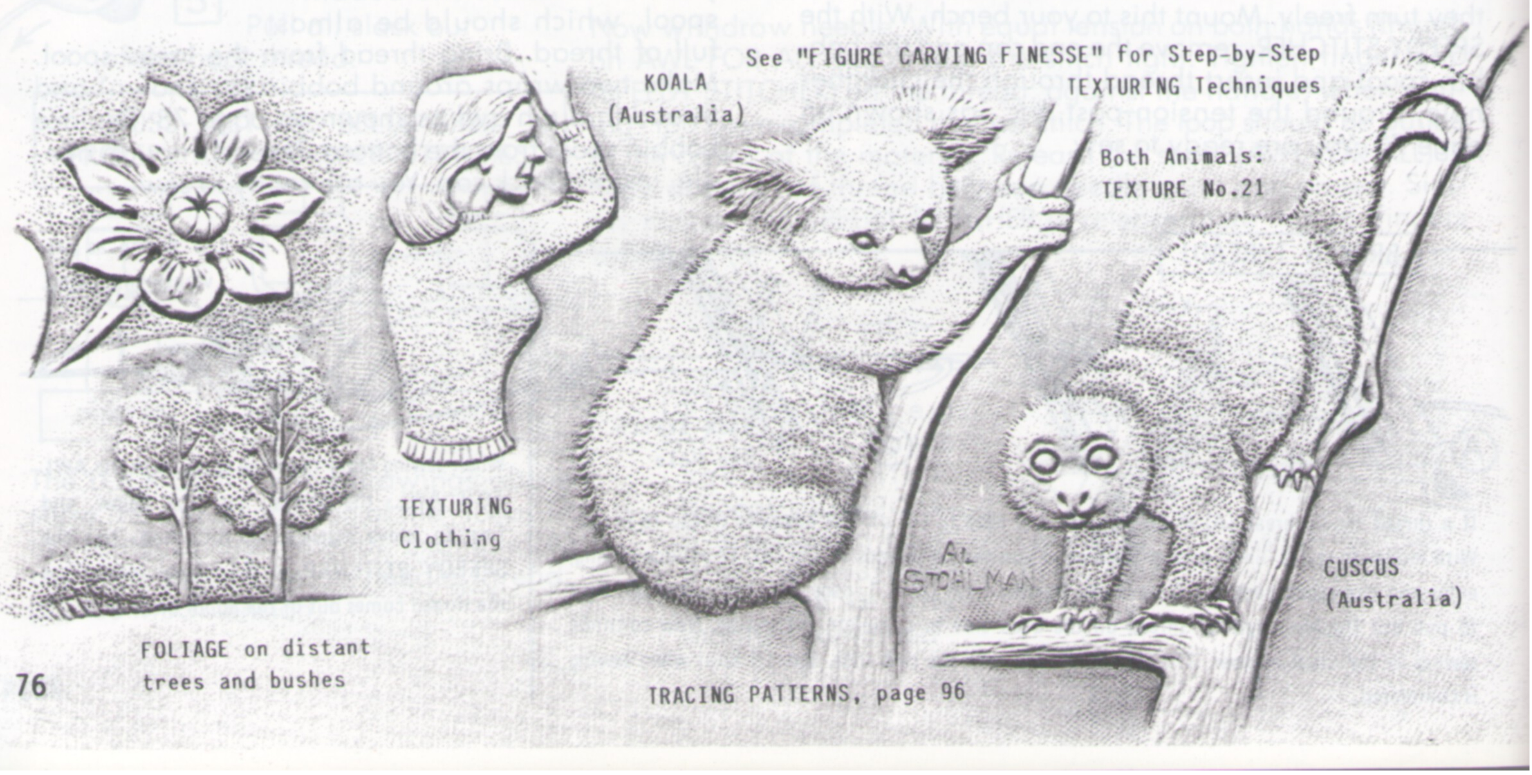

Rawhide
Mallet



This tool was primarily designed for making special textures for the animals, etc., in "FIGURE CARVING FINESSE." It can be held (left) and tapped up and down by hand . . . or tapped with the mallet (right). More control can be maintained by using the mallet. A lot of force is not required.

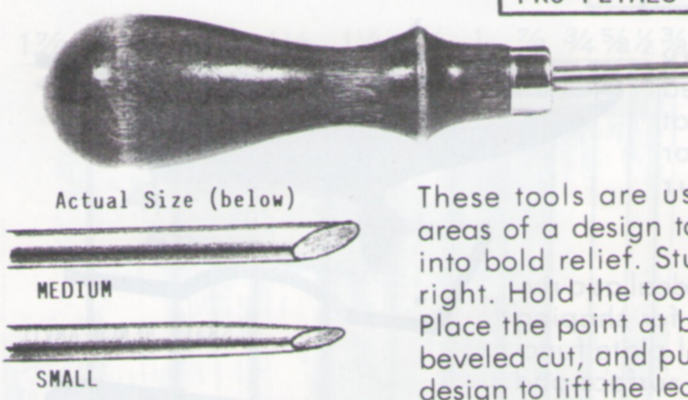


It can be used for stippling the background and other areas of a floral design. However, its main function is to create special hair effects on certain animals such as the koala, vicuña, llama, sheep, and others. It can also be used to simulate foliage on very distant trees, texture clothing, etc. Some examples are shown below. See "FIGURE CARVING FINESSE" for its many & varied applications throughout the book.

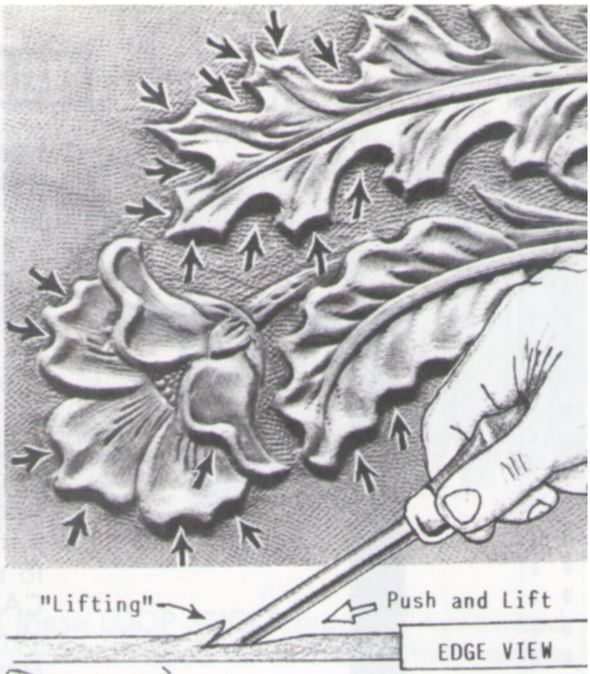

See "FIGURE CARVING FINESSE" for Step-by-Step
TEXTURING Techniques
KOALA
(Australia)
Both Animals:
TEXTURE No.21
TEXTURING
Clothing
AL
STOHLMAN
CUSCUS
(Australia)
FOLIAGE on distant
trees and bushes

TRACING PATTERNS, page 96

PRO-PETALS


Actual Size (below)
MEDIUM
SMALL

These tools are used to "lift" areas of a design to bring them into bold relief. Study photo at right. Hold the tools as shown. Place the point at bottom of the beveled cut, and push under the design to lift the leather; the flat of the tool at the bottom.


"Lifting"
Push and Lift
EDGE VIEW

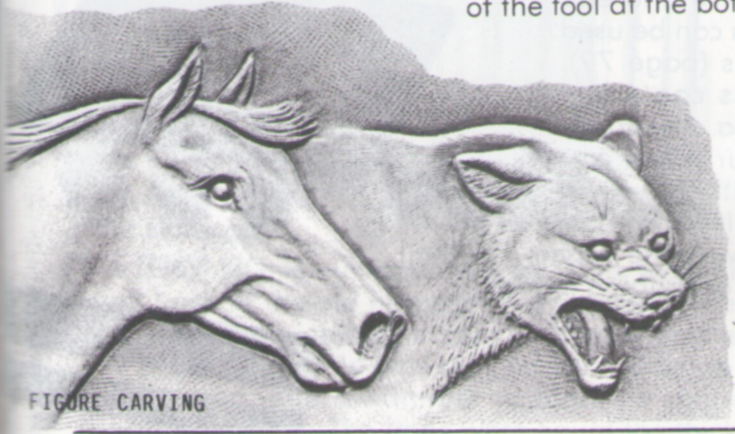
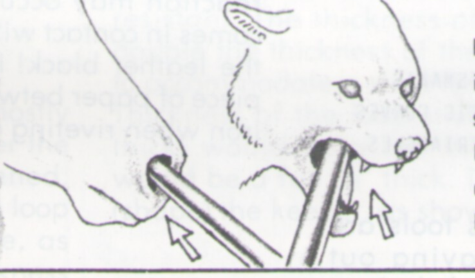
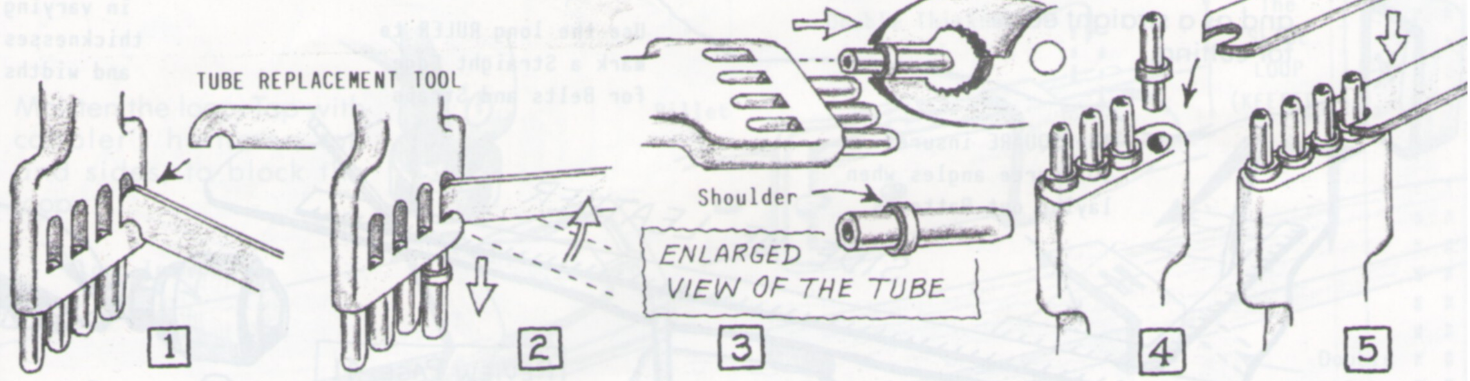


FIGURE CARVING



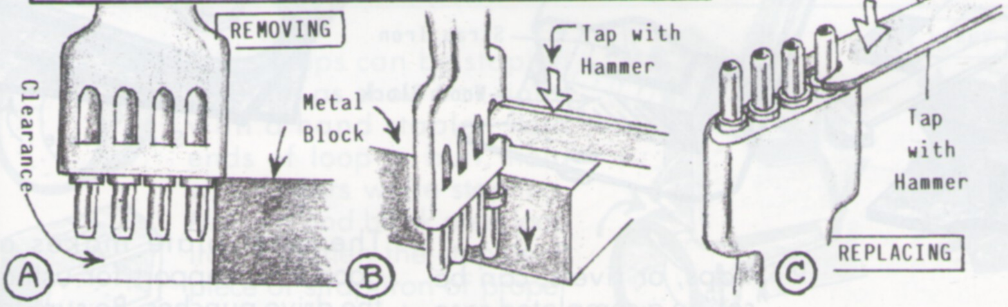
PRO-PETALS are also useful in some areas of Figure Carving, such as the suggestions at left. Most of the carving should be completed before using the PRO-PETALS.

REPLACING TUBES IN THE 4-IN-1 ROUND HOLE PUNCH (punch on page 44)


TUBE REPLACEMENT TOOL
Shoulder
ENLARGED VIEW OF THE TUBE
1
2
3
4
5

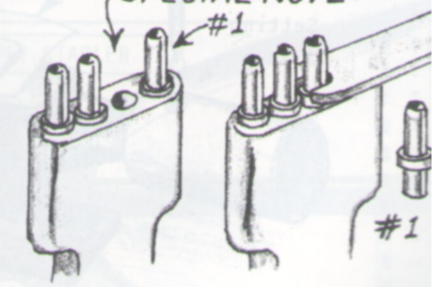
(1) Place hooked end of tool in the cutting ejection slot. (2) Raise end of tool up to force tube out of hole. (3) It may require pliers to remove tube. If so, grasp the tube on the shoulder. (4) Start new tube in hole. (5) Press in with notched end on tube shoulder.

REMOVING and REPLACING TROUBLESOME TUBES


REMOVING
Clearance
Metal Block
Tap with Hammer
Tap with Hammer
REPLACING
A
B
C

If the tubes resist (step 2) place the edge of the punch on the edge of a metal block (A). *DO NOT set shoulder of tube ON THE BLOCK!* (B) Place tool in slot. Have an assistant hold the punch while you tap tool with hammer to remove tube. (C) Replace (as in step 5). Tap with hammer if necessary.

SPECIAL NOTE:



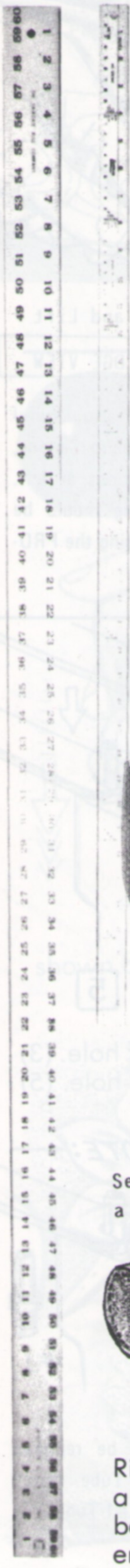
An "Interior" Tube cannot be replaced unless you first remove #1 Tube. Install interior tube, then replace the #1 Tube.

LEATHERWORKING AIDS

There are many items not designed for leathercraft that are most useful for aiding in your leatherwork.

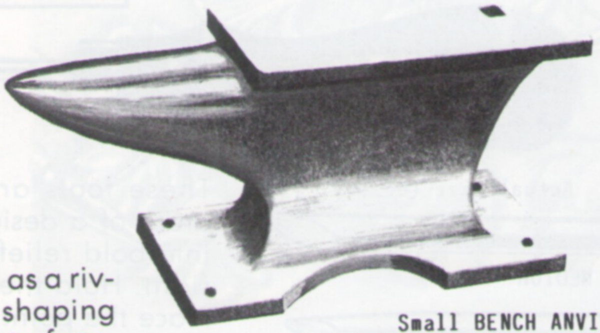
The bench anvil is ideal as a riveting surface and for shaping folds, etc. The steel plate functions as a riveting surface and back-up for the drive and end punches. Strap iron can be used to make loop irons (page 79). CAUTION: Unless coated or chrome-plated, a chemical reaction may occur when damp leather comes in contact with iron or steel, staining the leather black! It is advisable to put a piece of paper between the leather and the iron when riveting or shaping leather.

METAL RULERS (Aluminum)
For Measuring, Marking, Cutting Straight Edges.



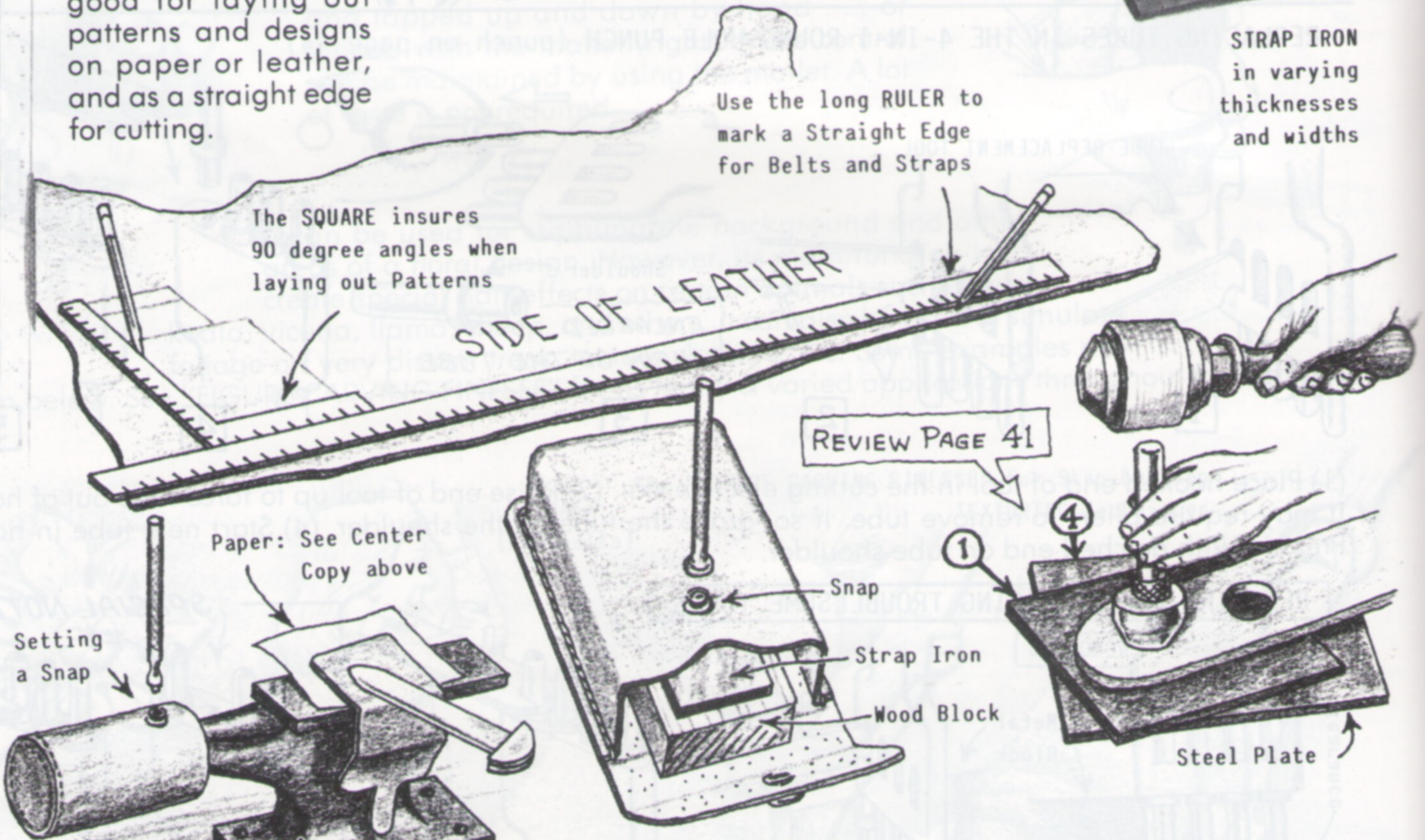
CARPENTER'S SQUARE
DRAFTSMAN'S PLASTIC CURVES and TRIANGLES

Draftsman's tools are good for laying out patterns and designs on paper or leather, and as a straight edge for cutting.


Small BENCH ANVIL

IRON or STEEL PLATE
Suggested Size: 8"x12" x $\frac{1}{4}$"

STRAP IRON in varying thicknesses and widths


Use the long RULER to mark a Straight Edge for Belts and Straps
The SQUARE insures 90 degree angles when laying out Patterns
SIDE OF LEATHER
REVIEW PAGE 41
Paper: See Center Copy above
Setting a Snap
Snap
Strap Iron
Wood Block
1
4
Steel Plate

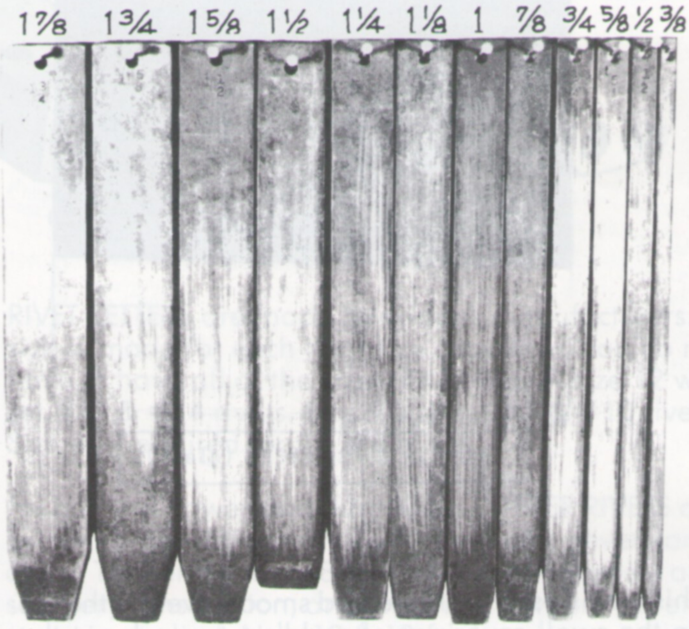
Rivets or snaps can be "set" over the anvil end, after a tubular case has been completed. Folds can be "sharpened" over the edge of the anvil top.

Snaps, or rivets, can be "set" in a completed case by filling the inside with wood, and using the strap iron as a riveting surface.

The steel plate makes a good firm support for using the drive punches. Be sure to have a cutting pad (1) between the tool and steel plate. Do not punch through the pad into the steel!

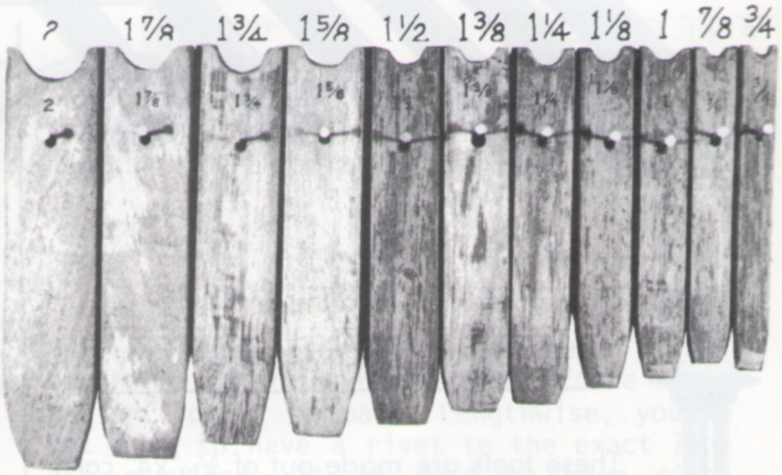
LEATHERWORKING AIDS

LOOP IRONS


1⅞
1¾
1⅝
1½
1¼
1⅛
1
⅞
¾
⅝
½
⅜

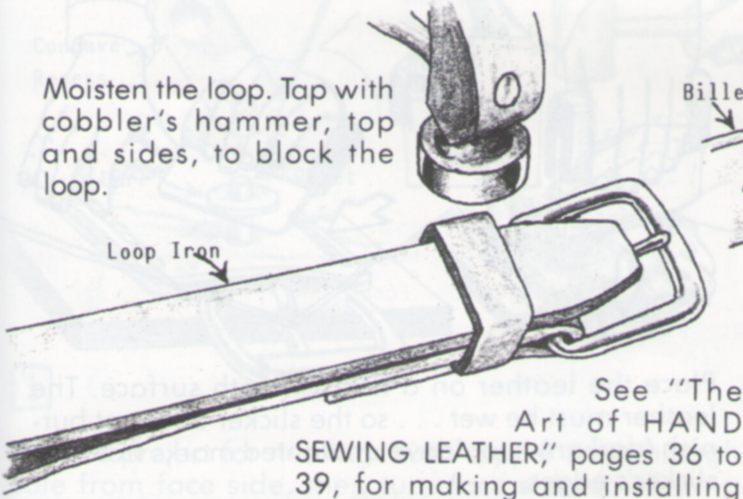
The LOOP IRONS are made of steel. They were mostly used back in the old harness-making days. After the loop was sewn, near the buckle, it was moistened. The proper sized iron was then forced inside the loop and tapped with a hammer to block its shape, as illustrated below. The irons were equal the thickness of the individual billet straps.

LOOP STICKS

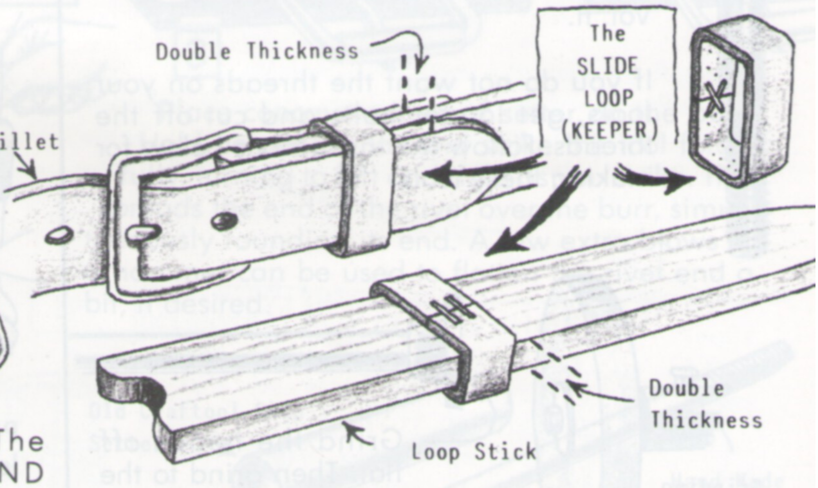

2
1⅞
1¾
1⅝
1½
1⅜
1¼
1⅛
1
⅞
¾

We had these LOOP STICKS made of hardwood and dipped in linseed oil to make them water resistant. The thickness of the sticks is equal to double the thickness of the strap or belt leathers, to accommodate a slide loop (keeper). EXAMPLES: Thickness of the loop stick for 8 oz. leather (⅛" thick) would be a full ¼." For 4 oz. (1/16" thick) would be a full ⅛" thick. These are used to block (shape) the keeper, as shown below.

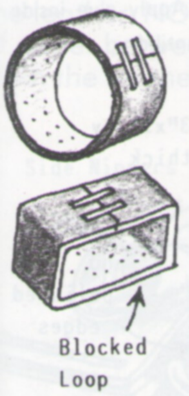
Moisten the loop. Tap with cobbler's hammer, top and sides, to block the loop.



See "The Art of HAND SEWING LEATHER," pages 36 to 39, for making and installing loops.

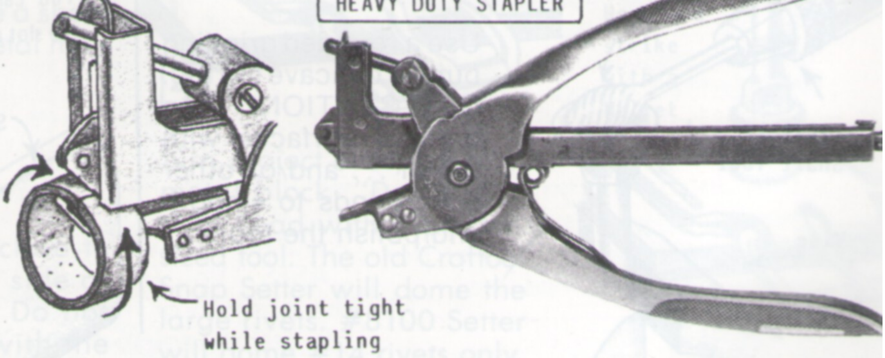

Double Thickness
Billet
The SLIDE LOOP (KEEPER)
Double Thickness
Loop Stick

See page 9, "The Art of MAKING LEATHER CASES," Vol. I, for making the slide loops.

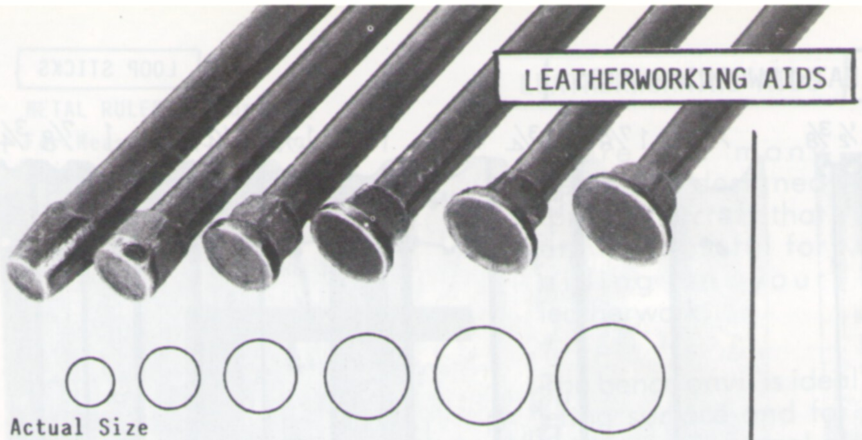

Blocked Loop

Slide loops can be stapled together as shown at right, with a hand stapler. Fold ends of loop to butt, hold with fingers while stapling. Moisten and block on a loop iron to flatten the staples; a piece of strap iron of proper size can be used.

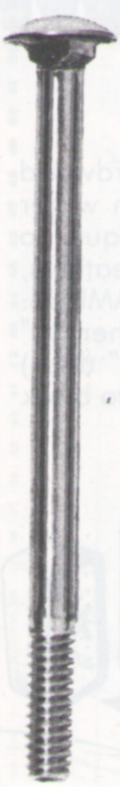
HEAVY DUTY STAPLER


Hold joint tight while stapling

LEATHERWORKING AIDS


Actual Size

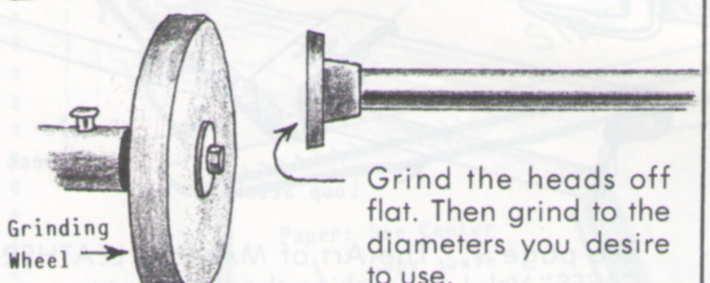
RIVET SETTERS & "DOMING" TOOLS



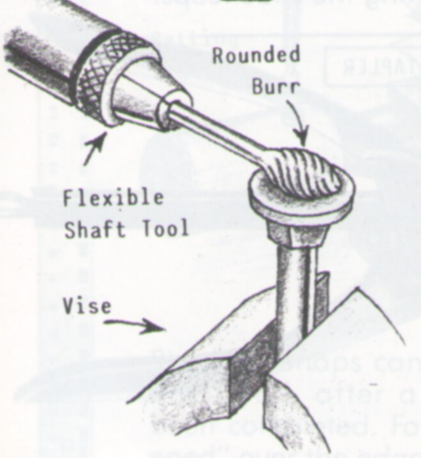
These tools are made out of 5⁄16"x4" carriage bolts in six sizes that will fit most snap cap or rivet head sizes. The concaved faces maintain the nice domed appearance of snaps or rivet heads, for pleasing appearance.

The larger sizes are used to dome the heads of copper rivets (after they have been riveted) for a more professional look. Examples where "doming" should be used: page 10, "The Art of MAKING LEATHER CASES," Vol. I, and page 4, in Vol. II.

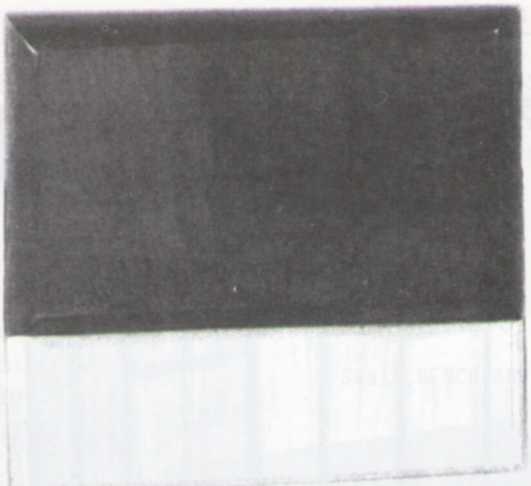
If you do not want the threads on your tools, get longer bolts and cut off the threads. Follow the instructions below for making these tools.


Grinding Wheel

Grind the heads off flat. Then grind to the diameters you desire to use.

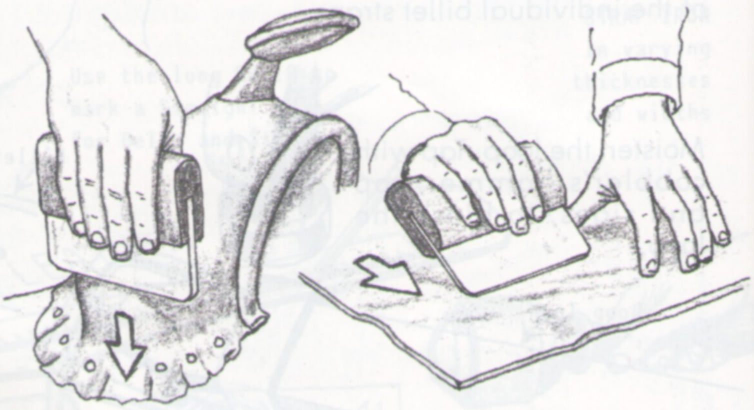

Rounded Burr
Flexible Shaft Tool
Vise

Use a rounded grinding burr to concave the top. USE CAUTION! Then buff all surfaces with tripoli ... and/or other compounds to smooth and polish the tool.



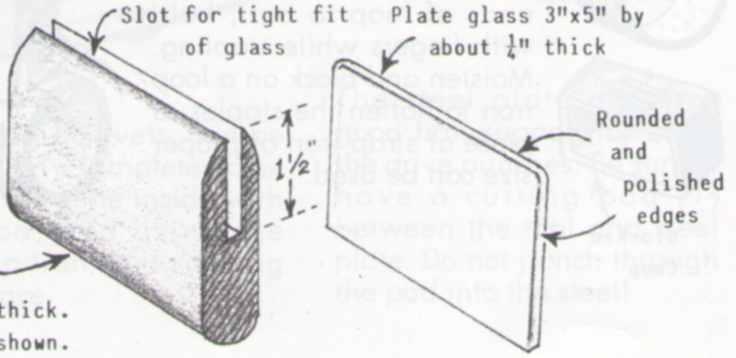
SADDLER'S "SLICKER" (glass)

This tool is used to shape and smooth wet leather as on the swell coverings of saddles, to work out the wrinkles as the cover is being fitted (below). It is also used for smoothing out wrinkles and minor unwanted marks that may have been accidentally put on the leather. Observe the suggestions below.

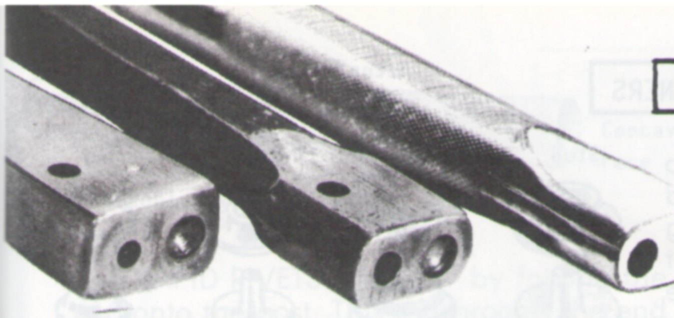


Place the leather on a hard smooth surface. The leather must be *wet* . . . so the slicker does not burnish (darken) it, or leave unwanted marks from the slicker's edges.

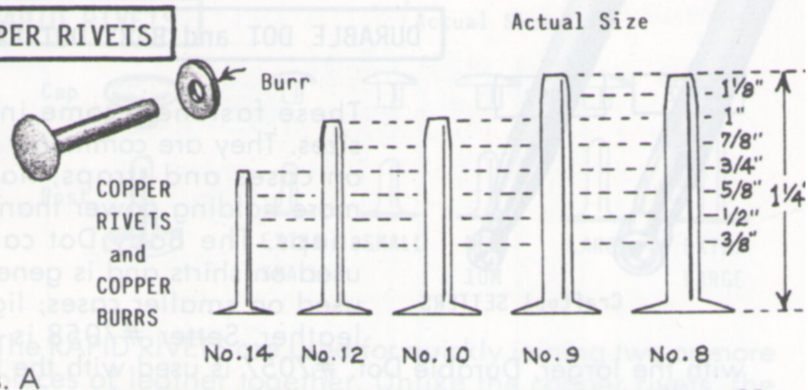
You can make a SLICKER as suggested below. Apply glue inside the slot and force glass down to the bottom. Clamp until dry.


Slot for tight fit of glass
Plate glass 3"x5" by about ¼" thick
1½"
Rounded and polished edges
Hardwood 3"x5"x1" thick. Shape as shown.

COPPER RIVETS



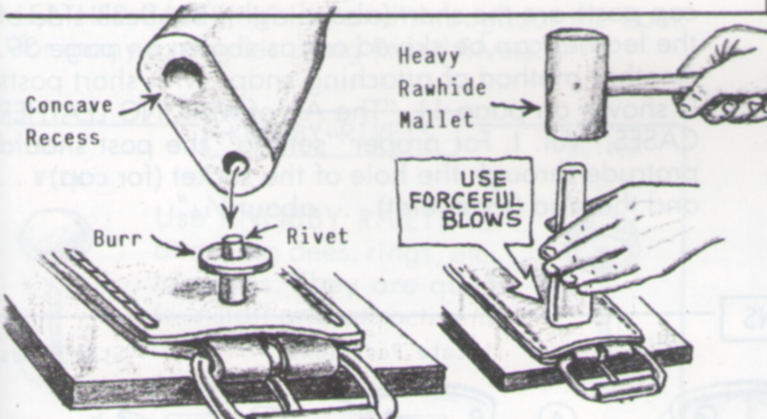
COPPER RIVET SETTERS


Burr
COPPER RIVETS and COPPER BURRS
Actual Size
1⅛"
1"
7/8"
3/4"
5/8"
1/2"
3/8"
1¼
No.14
No.12
No.10
No.9
No.8

RIVET SETTERS are made by various manufacturers. A size is made for each rivet size. However, you do not have to have all of the sizes. EXAMPLE: A size 12 will set #12 & #14 rivets. Size 9 will set #9 & #10 rivets. Size 8 is required for the #8 rivets.

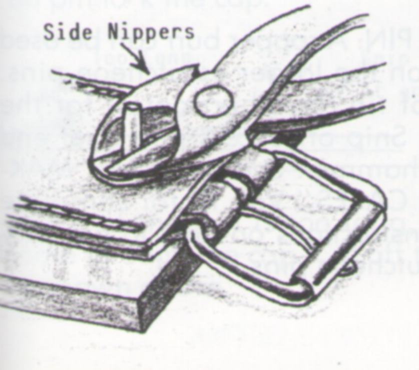
For holding power and durability, COPPER RIVETS are by far the best! Properly "set," they will never come apart. The larger sizes (8 & 9) are used in harness and saddlery construction, and other items where extreme stress is applied. Nos. 10 & 12 for heavy cases, scabbards, lineman's belts, etc. No. 14 is good for securing end of stitching at gussets of saddle bags or cases where rough and constant pulling is applied. See step 16, page 17, "MAKING CASES," Vol. I.

COPPER RIVETS and BURRS were made in all of the sizes shown above. Some of the sizes may no longer be made. Lengthwise, you do not have to have a rivet to the exact length required. It is best to have sizes longer than required. After "setting" the burr, simply cut off the excess rivet.


Heavy Rawhide Mallet
Concave Recess
USE FORCEFUL BLOWS
Burr
Rivet

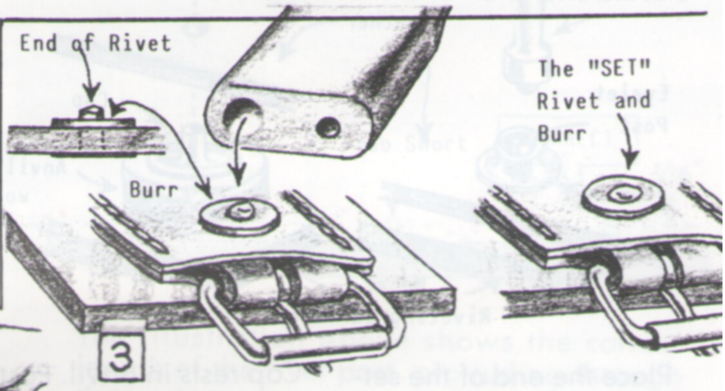
1

Prepare project for riveting. Push copper rivet through hole from face side, then turn face side down on a metal block. Place burr on rivet; hole in rivet setter over the end of the rivet. Drive the burr down tight against the leather. NOTE: If the leather is damp, place a sheet of paper between it and the metal block, or metal may stain the leather.


Side Nippers

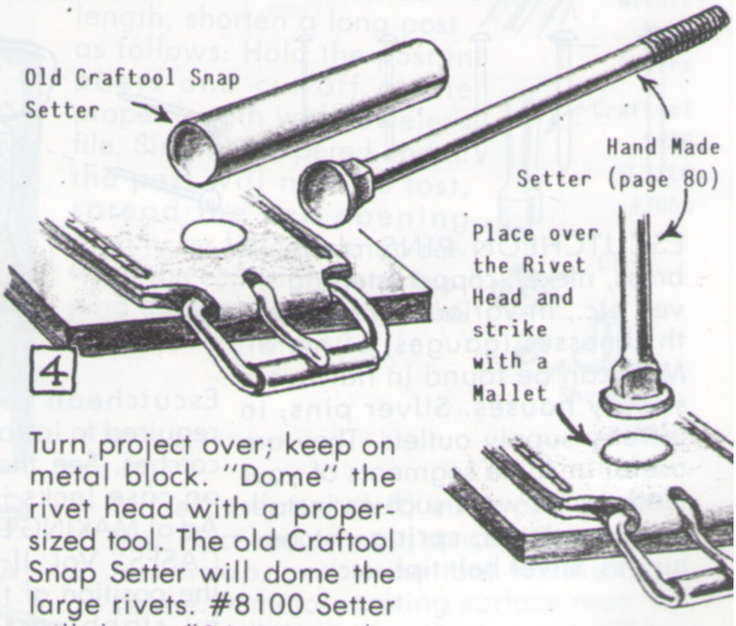
2

Cut rivet off close to the burr with side or end nippers. Do not cut off flush with the burr, leave about 1⁄16" above burr.


End of Rivet
Burr
The "SET" Rivet and Burr

3

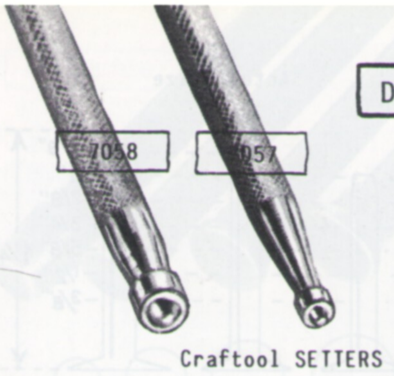
Place concave recess of setter on the burr. Hold perpendicular and strike the tool forcefully, turning to left and right as you strike. This spreads the end of the rivet over the burr, simultaneously rounding its end. A few extra blows of a hammer can be used to flatten the rivet end a bit, if desired.


Old Craftool Snap Setter
Hand Made Setter (page 80)
Place over the Rivet Head and strike with a Mallet

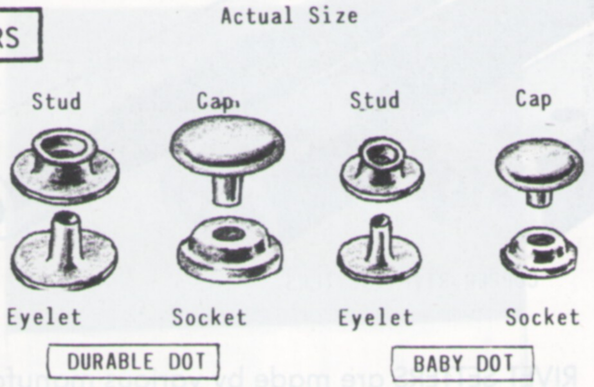
4

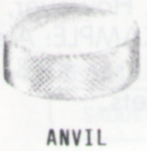
Turn project over; keep on metal block. "Dome" the rivet head with a proper-sized tool. The old Craftool Snap Setter will dome the large rivets. #8100 Setter will dome #14 rivets only. The opposite page shows how to make the doming tools.

DURABLE DOT and BABY DOT FASTENERS

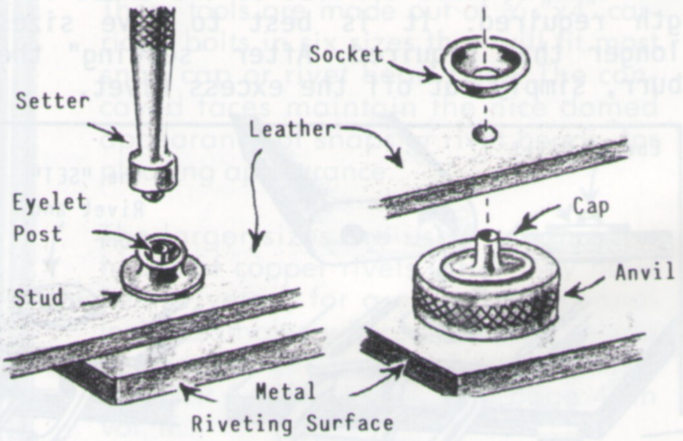

7058
7057
Craftool SETTERS

These fasteners come in two sizes. They are commonly used on cases and straps; having more holding power than belt snaps. The Baby Dot can be used on shirts and is generally used on smaller cases; lighter leather. Setter #7058 is used with the larger, Durable Dot. #7057 is used with the Baby Dot. When the snap components are put together, the setter spreads the posts (of eyelet & cap), locking the parts together. Use a rawhide mallet.


Actual Size
Stud
Cap
Stud
Cap
Eyelet
Socket
Eyelet
Socket
DURABLE DOT
BABY DOT

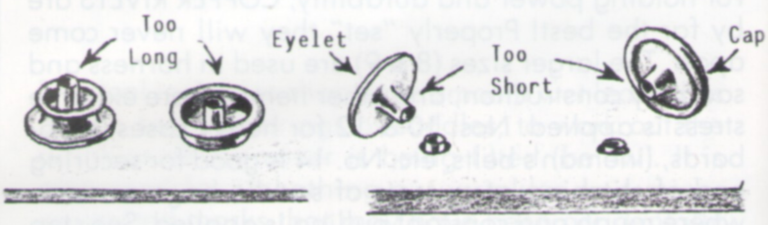


The ANVIL has a concave face. It is used for setting the socket to the cap. The cap rests in the concave face, for "setting."


Socket
Setter
Leather
Cap
Eyelet
Post
Anvil
Stud
Metal
Riveting Surface

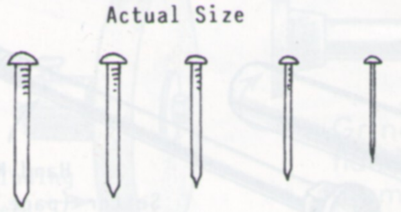
Place the end of the setter in the top of the post. Strike forcefully to "set" the parts. Use metal underneath.

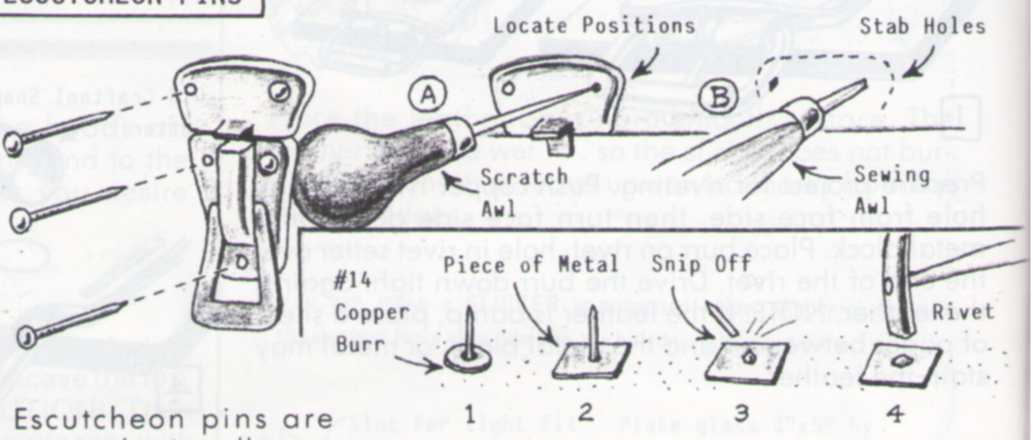
Cap rests in anvil. Post goes through leather; socket over post. Setter locks the socket to the cap.


Too Long
Eyelet
Too Short
Cap

When the posts of the eyelet and cap are *too long* (above left), they can be shortened to the correct length as shown on page 63. When the eyelet and cap posts are *too short* (above right) the flesh side of the leather can be skived out as shown on page 39. Another method of attaching snaps with short posts is shown on page 11, "The Art of MAKING LEATHER CASES," Vol. I. For proper "setting," the post should protrude through the hole of the socket (for cap) . . . and the stud (for eyelet) . . . about 1/16."

ESCUTCHEON PINS


Actual Size

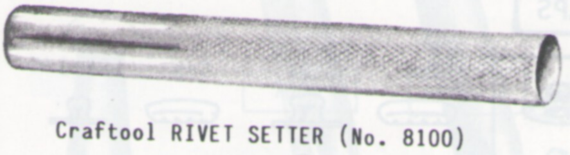

Locate Positions
Stab Holes
A
B
Scratch Awl
Sewing Awl
#14 Copper Burr
Piece of Metal
Snip Off
Rivet
1
2
3
4

ESCUTCHEON PINS come in brass, nickel, copper, sterling silver, etc., in various lengths and thicknesses (gauges) of metal. Most can be found in hardware supply houses. Silver pins; in jewelry supply outlets. They are useful in some segments of your leathercraft work such as installing case locks, spring catches, hinges, silver belt tips, etc.

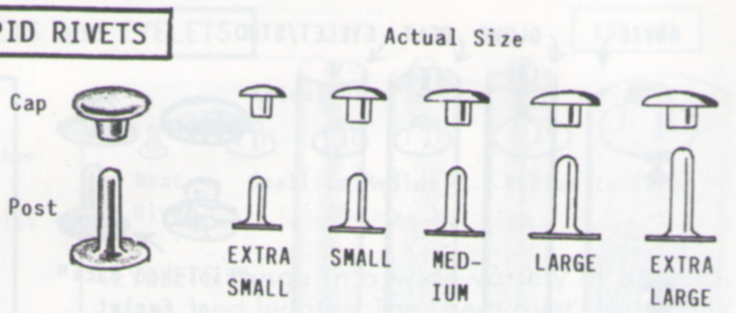
Escutcheon pins are required to install some catches. See the pages on case locks in "The Art of MAKING LEATHER CASES," Vol. II. Locate the position of the pins by stabbing leather with an awl.

RIVETING THE PIN: A copper burr can be used as a washer on the larger escutcheon pins. Cut a piece of tin (or other metal) for the smaller sizes. Snip off excess pin; rivet end with a small hammer. See page 34, "MAKING LEATHER CASES," Vol. II, for complete step-by-step instructions on how to properly install the escutcheon pins.

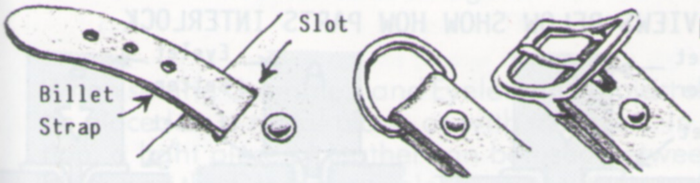
RAPID RIVETS


Concave Face
Craftool RIVET SETTER (No. 8100)

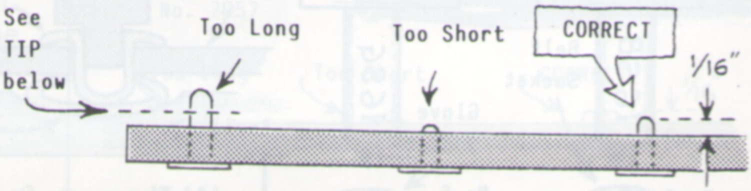
The RAPID RIVETS are "set" by forcing the cap onto the post. This mushrooms the end of the post inside the cap, locking the parts together. A hammer can be used to swat the cap, joining the parts. This, however, flattens the cap. To preserve a nice domed cap, use the Craftool Setter above instead of a hammer. This tool fits all of the caps (above right) except the extra small size. See page 80 for making setters to fit any cap size.


Actual Size
Cap
Post
EXTRA SMALL
SMALL
MED-IUM
LARGE
EXTRA LARGE

The RAPID RIVETS are used for quickly joining two or more pieces of leather together. Unlike the copper rivets, the proper length of the post is necessary to insure a secure riveting. If the post is too short, the end cannot expand sufficiently to lock on the cap. If too long, the post will bend, throwing the project out of line and the cap will still not lock properly. Also, the proper size hole is important. The hole should be snug, but not so tight that the cap will not slip down. Observe the suggestions and notations on this page.


Slot
Billet Strap

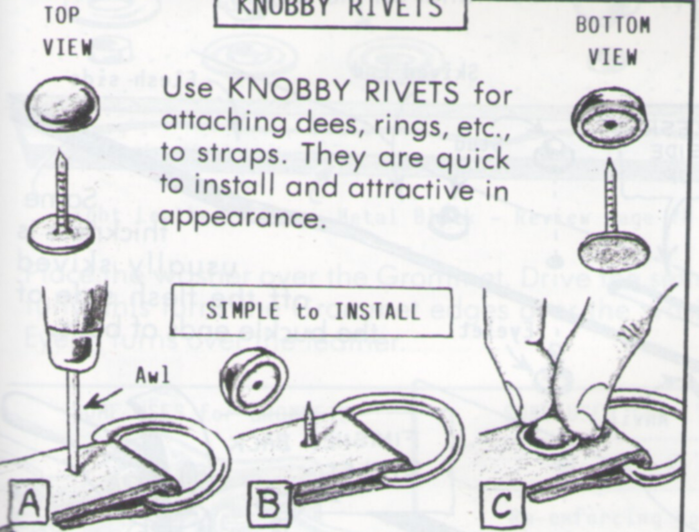
RAPID RIVETS are good for attaching billets to bags & cases; rings, dees, and buckles to various straps. See page 4 through 9, "The Art of MAKING LEATHER CASES," Vol. I, and throughout the book for many examples using Rapid Rivets.


See TIP below
Too Long
Too Short
CORRECT
1/16"

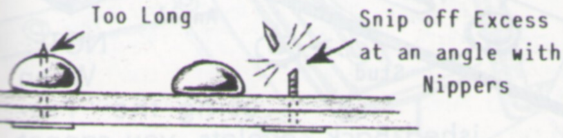
The illustration above shows the correct length of the rivet post, protruding through the leather.

KNOBBY RIVETS

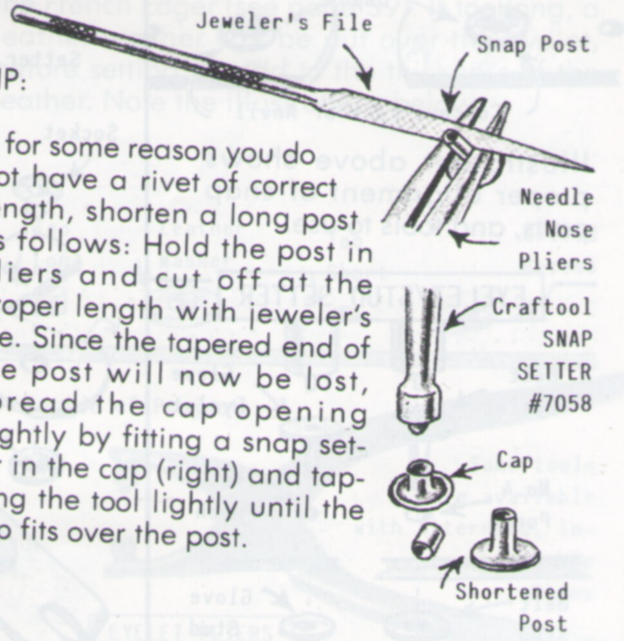
Use KNOBBY RIVETS for attaching dees, rings, etc., to straps. They are quick to install and attractive in appearance.


TOP VIEW
BOTTOM VIEW
SIMPLE to INSTALL
Awl
A
B
C

(A) Stab hole. (B) Push pin up from bottom. (C) Press cap down tight with fingers. Serrations on pin lock the cap.

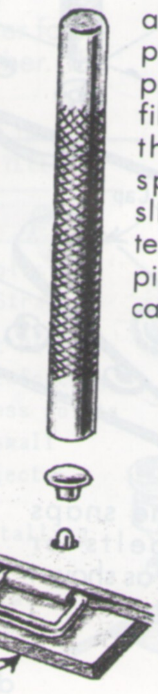

Too Long
Snip off Excess at an angle with Nippers

NOTE: If the pin is too long, it will come through the cap. Cut off the end as shown above.

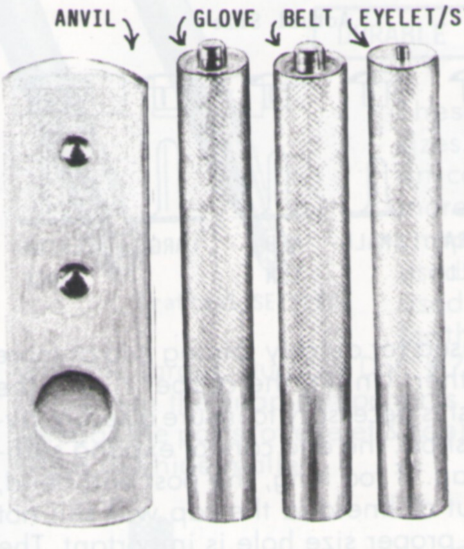

Jeweler's File
Snap Post
Needle Nose Pliers
Craftool SNAP SETTER #7058
Cap
Shortened Post

TIP:

If for some reason you do not have a rivet of correct length, shorten a long post as follows: Hold the post in pliers and cut off at the proper length with jeweler's file. Since the tapered end of the post will now be lost, spread the cap opening slightly by fitting a snap setter in the cap (right) and tapping the tool lightly until the cap fits over the post.



To "set" the rivet (left) insert post in position. Place cap on post, concave face of setter on cap, and strike tool forcefully to secure. A metal riveting surface must be underneath the project (review page 78 for riveting surfaces).

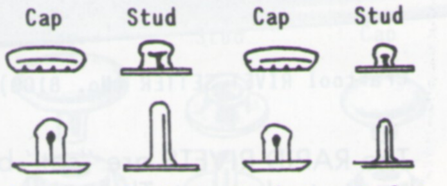

ANVIL
GLOVE
BELT
EYELET/STUD

Craftool SEGMA SNAP SETTERS
FOR SETTING 16 LINE SEGMA
BELT and GLOVE SNAPS

SEGMA SNAPS

"Finished Back" of Eyelet on Belt Sanp.

Dimensional View of the Snap Parts.


Cap
Stud
Cap
Stud
Socket
Eyelet
Socket
Eyelet

BELT SNAP tool 16SB

GLOVE SNAP tool 16SG

The component parts of Segma Snaps are furnished in nickel or brass. The caps can be had in nickel, brass, brown, black etc. The "Finished Back" snaps feature a covered back on the eyelet to enhance their appearance on the completed belt, or other heavy straps. When setting the snaps, place the anvil on a hard, firm surface.

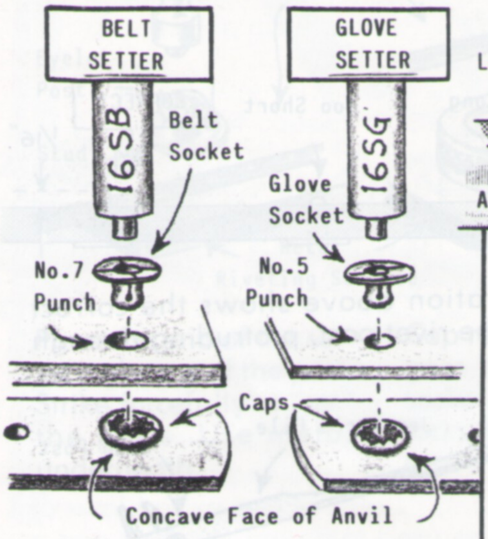
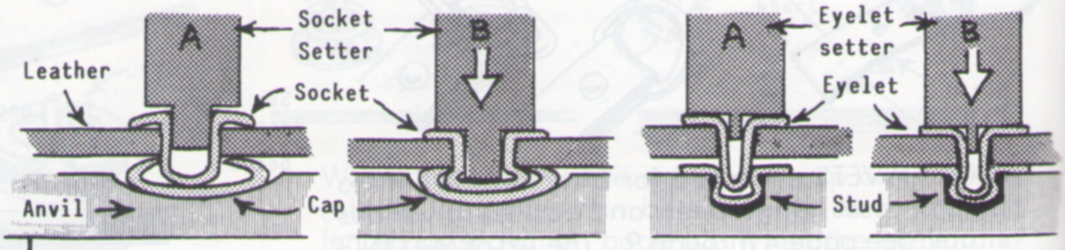
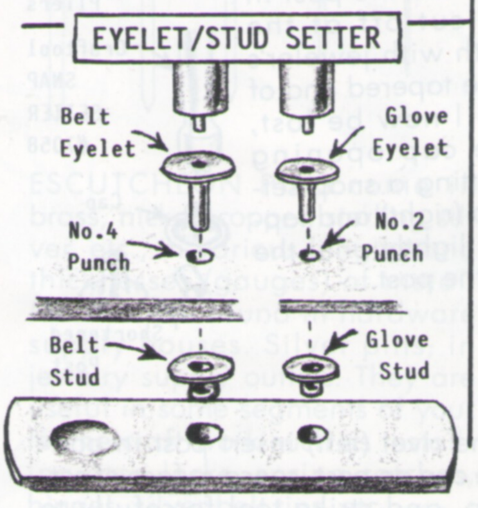

BELT SETTER
16SB
Belt Socket
GLOVE SETTER
16SG
Glove Socket
No.7 Punch
No.5 Punch
Caps
Concave Face of Anvil

Illustration above shows proper alignment of snap parts, and tools to use.

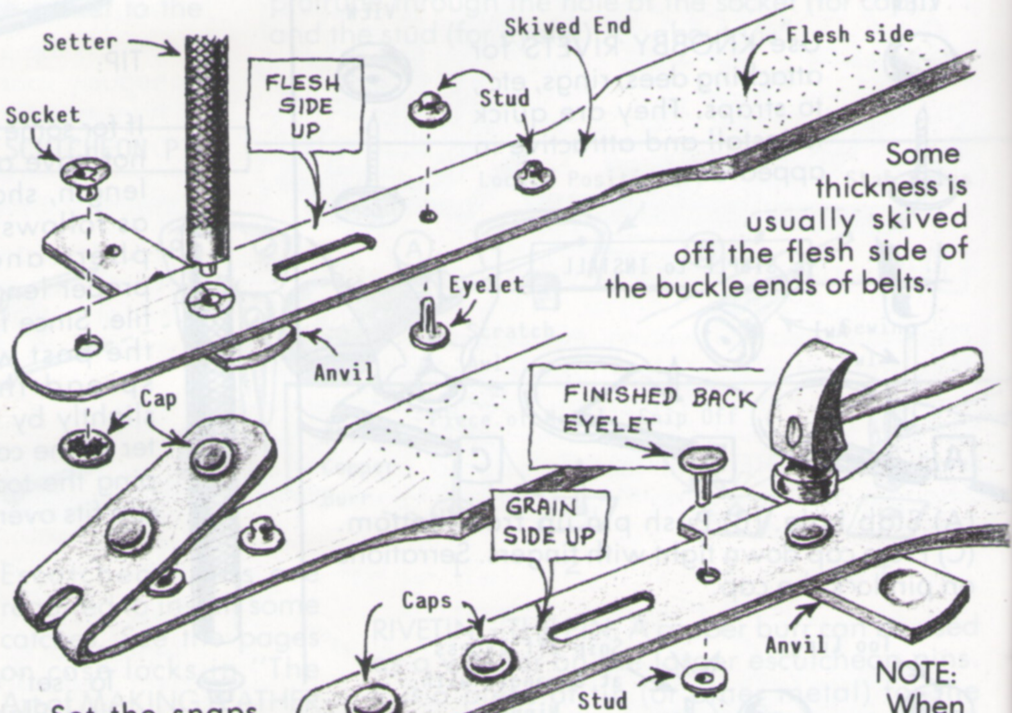
CROSS SECTION VIEWS BELOW SHOW HOW PARTS INTERLOCK


A
Socket Setter
B
Leather
Socket
Anvil
Cap
A
Eyelet setter
B
Eyelet
Stud

(A) The parts fit together as shown above and in the sketch at left. As you strike the tool forcefully (B-above), the end of the socket mushrooms inside of the cap. The eyelet, likewise expands inside the stud, locking the parts together. Use a rawhide mallet on the setters.


EYELET/STUD SETTER
Belt Eyelet
Glove Eyelet
No.4 Punch
No.2 Punch
Belt Stud
Glove Stud

Belt stud fits in the largest hole of the anvil. Fit parts together as shown. Use eyelet/stud setter for both sizes.

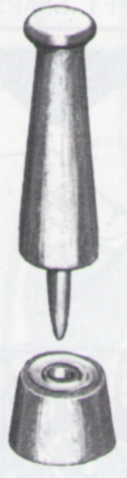

Setter
Socket
FLESH SIDE UP
Skived End
Stud
Flesh side
Eyelet
Anvil
Cap
FINISHED BACK EYELET
GRAIN SIDE UP
Caps
Stud
Anvil

Some thickness is usually skived off the flesh side of the buckle ends of belts.

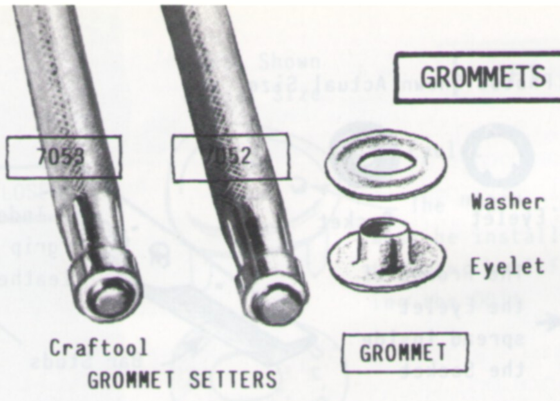
Set the snaps for belts or straps as shown above.

NOTE: When using the "Finished Back" eyelets, you cannot use the setter. Place the parts together (as above) and strike the eyelet back with a hammer. Be sure the eyelet is straight up and down!

GROMMETS and EYELETS



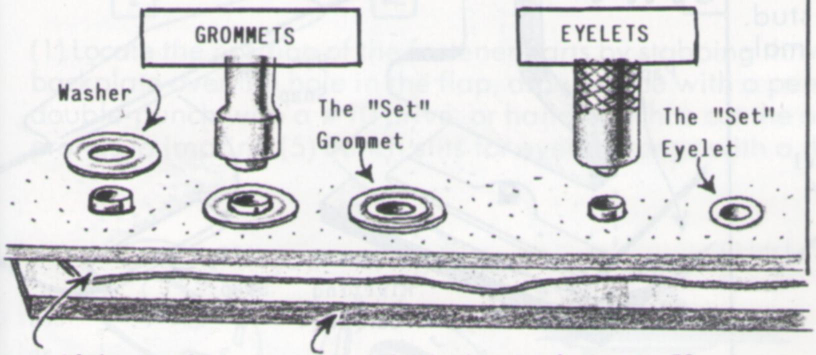
Standard GROMMET SETTER


7053
7052
Washer
Eyelet
GROMMET

Craftool GROMMET SETTERS

GROMMETS: Grommets are nothing more than large eyelets, with a backing washer to add support to the fixture. They are made in 7 sizes: 00 to 5. The Craftool Setters will set No. 0 and No. 1 size grommets. The Standard Setter (left) requires a tool for each size grommet.

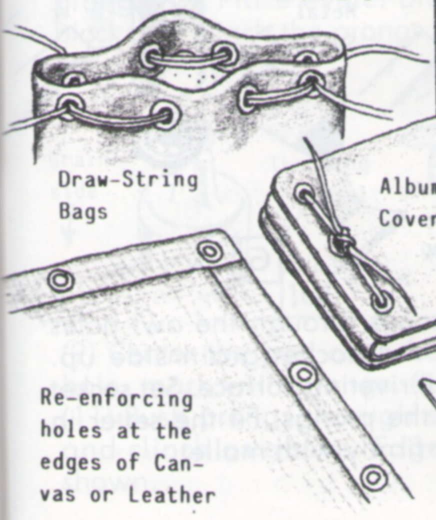
When setting Grommets and Eyelets, the project should be placed on a metal block, as with the rivets. In addition, a light piece of leather can be used between the block and the Grommet/Eyelet to protect their surfaces. The holes should be a snug fit, for proper setting.


GROMMETS
Washer
The "Set" Grommet
EYELETS
The "Set" Eyelet

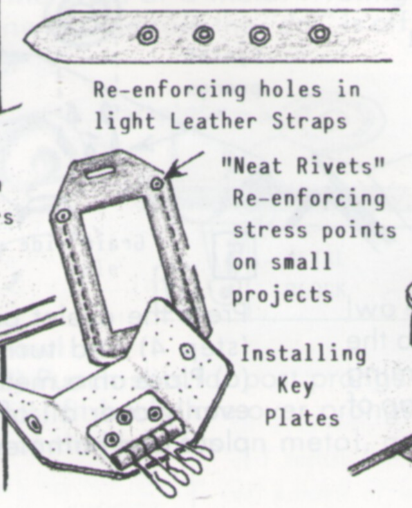
Light Leather   Metal Block - Review page 78

Place the washer over the Grommet. Drive the setter forcefully, this turns the Grommet edges over the washer. The Eyelet turns over the leather.

SOME USES for GROMMETS

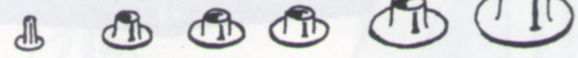

Draw-String Bags
Album Covers
Re-enforcing holes at the edges of Canvas or Leather

SOME USES for EYELETS


Re-enforcing holes in light Leather Straps
"Neat Rivets" Re-enforcing stress points on small projects
Installing Key Plates

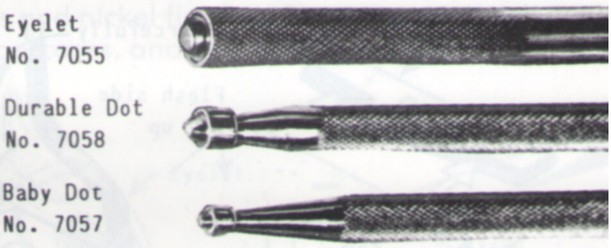
EYELETS

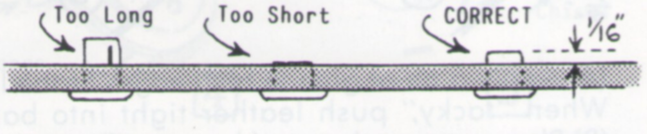
Actual Size


Neat Rivet
Small to Medium
Medium to Large

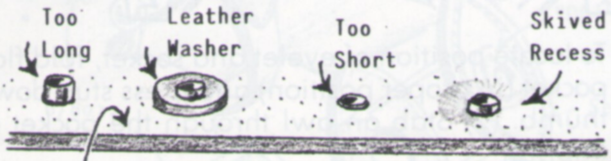
EYELETS range in a wide variety of finishes, sizes, and lengths. The "neat rivet" is actually a very small eyelet. The various Craftool Setters will "set" all of the eyelets shown above. Observe the suggestions below.

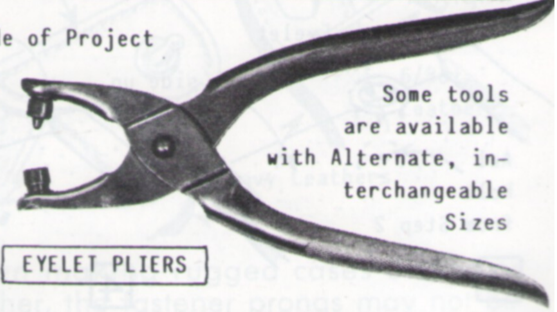
Craftool SETTERS


Eyelet No. 7055
Durable Dot No. 7058
Baby Dot No. 7057

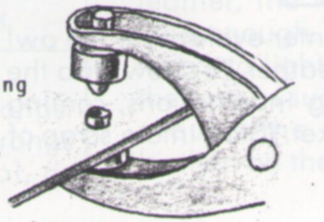

Too Long
Too Short
CORRECT
1/16"

As with Rapid Rivets (page 83), Eyelets should be of correct length to the thickness of the leather to properly "set" them. If too short, leather thickness can be removed with the French Edger (see page 39). If too long, a leather washer can be put over the eyelet, before setting, to add to the thickness of the leather. Note the illustrations below.


Too Long
Leather Washer
Too Short
Skived Recess
Inside of Project


Some tools are available with Alternate, interchangeable Sizes

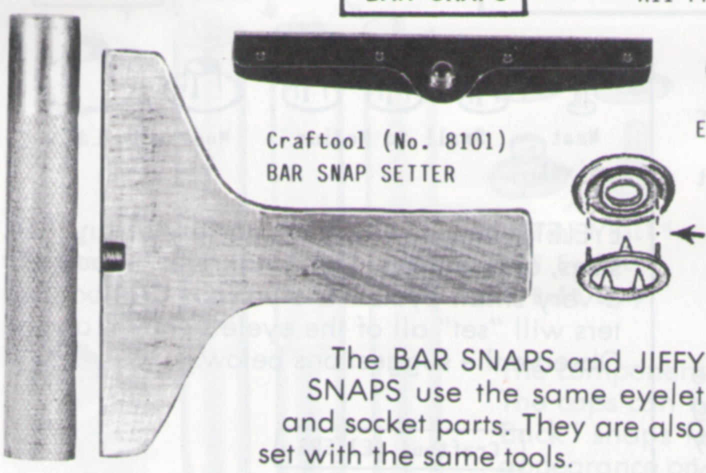
EYELET PLIERS



The EYELET PLIERS make setting the small to medium-sized eyelets very easy in accessible areas. The "setter" (protuberance) should be at the top.

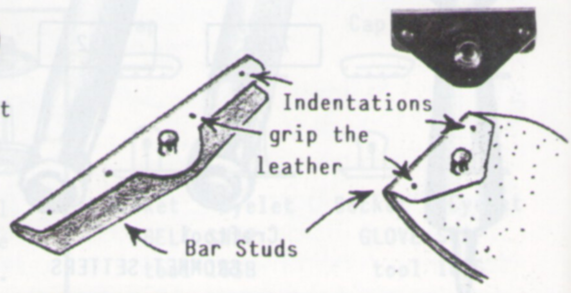
NOTE: EYELETS CAN BE SHORTENED...AS WITH RIVETS; See page 83

BAR SNAPS All Photos Shown Actual Size **JIFFY SNAPS**

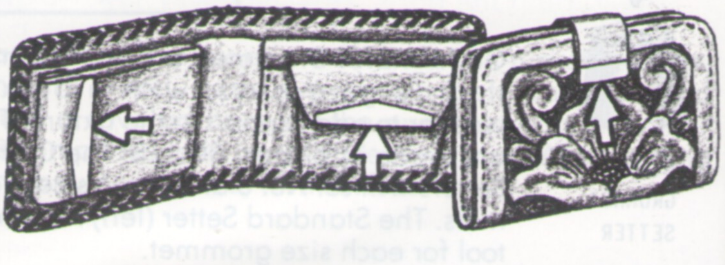

Craftool (No. 8101)
BAR SNAP SETTER

Eyelet
Socket

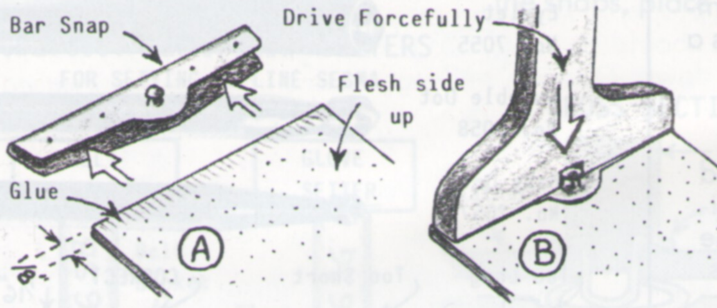
The Prongs of the Eyelet spread inside the Socket


Indentations grip the leather
Bar Studs

The BAR SNAPS and JIFFY SNAPS use the same eyelet and socket parts. They are also set with the same tools.

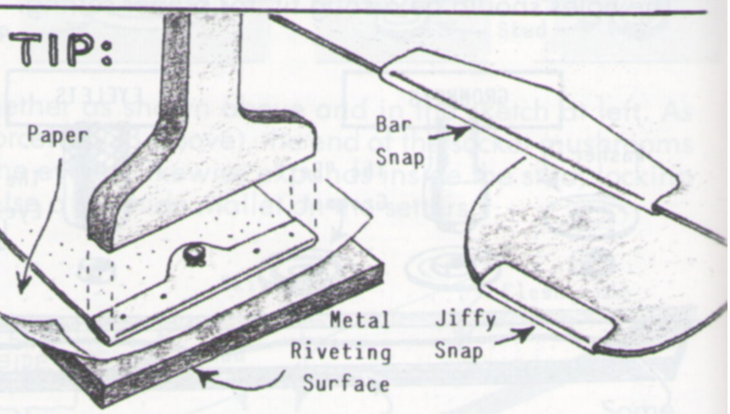


The BAR and JIFFY Snaps are commonly used on Billfold Pocket Flaps and straps for securing small purses and similar projects. They make a very attractive fixture, enhancing the edges. These Snaps are designed for lightweight leathers. If the leather is too thick, skive off the flesh side where the Bar Stud is to go.


Bar Snap
Drive Forcefully
Flesh side up
Glue
A
B

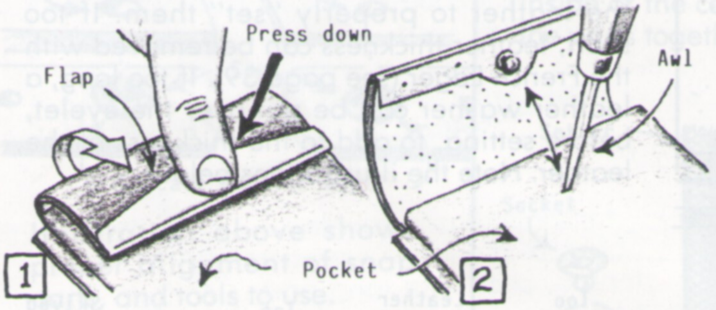
(A) Apply a bit of glue to both edges of the leather. When "tacky," push leather tight into bar stud. (B) Place setter on bar and hammer flat with a mallet to secure.

TIP:

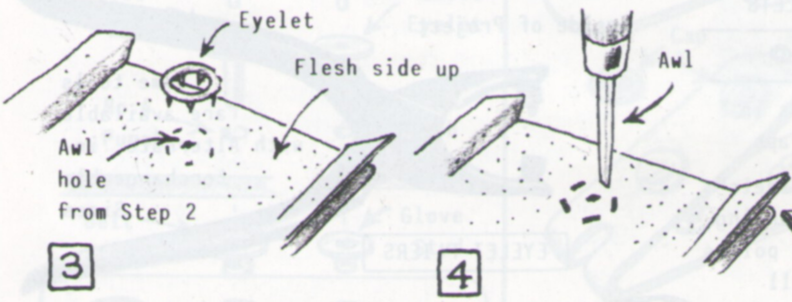

Paper
Bar Snap
Metal Riveting Surface
Jiffy Snap

Place heavy paper or a light leather between Bar and metal to prevent marring the finish of the Snap.

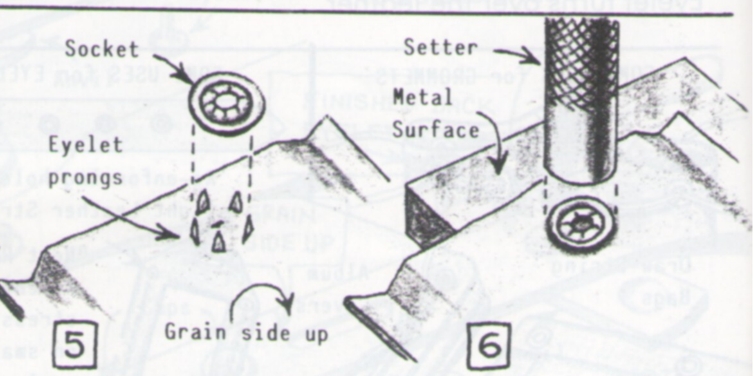
Flaps or straps do not have to be the same width as the Snaps.


Press down
Flap
Awl
Pocket
1
2

To locate position of eyelet and socket, fold flap over pocket (in proper position) and press stud down with thumb. (2) Stab an awl through the pocket at stud imprint.

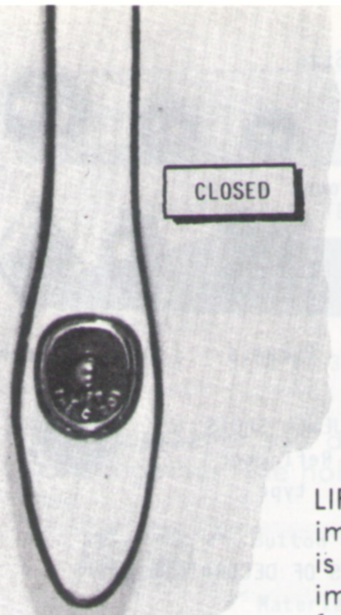

Eyelet
Flesh side up
Awl hole from Step 2
Awl
3
4

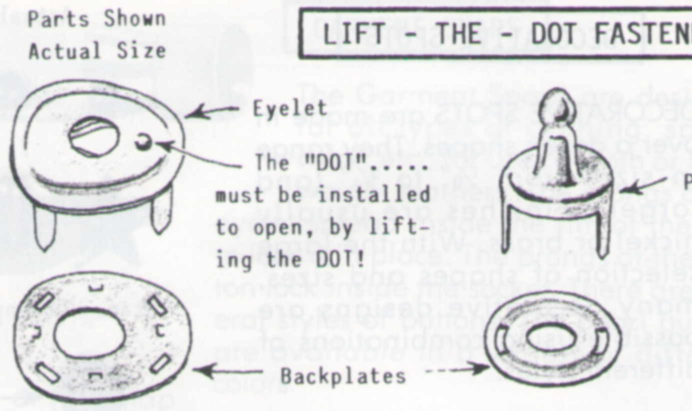
Turn pocket flesh side up. Center eyelet over the awl hole, press prongs into the leather. (4) Now stab the awl through all of the prong indentations, coming out the grain side of the pocket. (Stab into a scrap of leather underneath.)

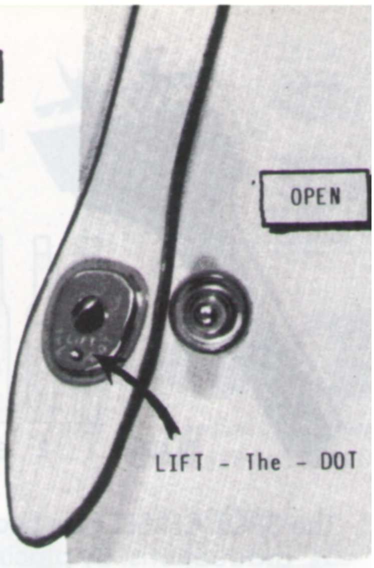

Socket
Eyelet prongs
Grain side up
Setter
Metal Surface
5
6

Press the eyelet prongs through the awl holes (step 4) and turn the pocket grain side up. (6) Place on a metal riveting surface. Set socket evenly over all of the prongs. Fit the setter in place and hammer firmly with mallet.

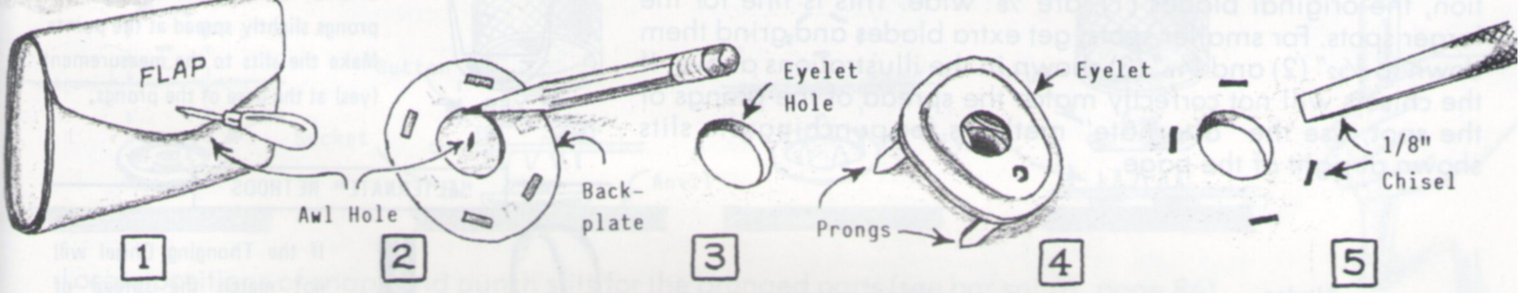
LIFT - THE - DOT FASTENERS



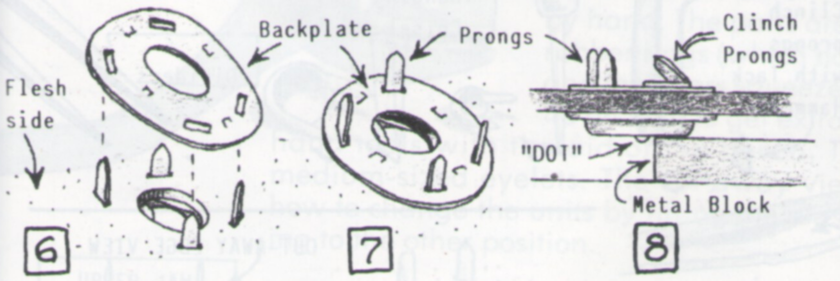

Parts Shown
Actual Size
Eyelet
The "DOT".....
must be installed
to open, by lift-
ing the DOT!
Post
Backplates


OPEN
LIFT - The - DOT

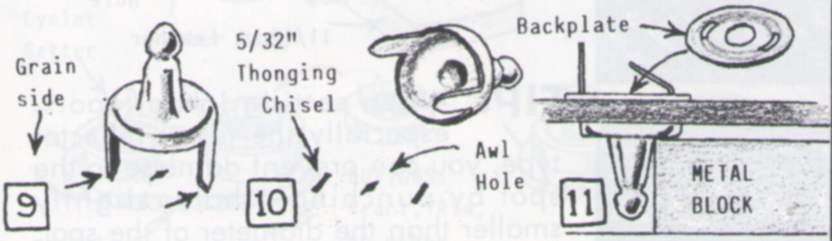
LIFT-THE-DOT is a very secure fastener. As the name implies, the eyelet must be installed so the pull, or lift, is on the dot. The fastener will not release if installed improperly. These snaps are made in brass and nickel finishes. They are most useful on holsters, rifle scabbards, saddle bags, cases, and other items that require a secure fastener . . . yet quick release.


FLAP
Awl Hole
1
2
Back-
plate
Eyelet
Hole
3
Eyelet
Prongs
4
1/8"
Chisel
5

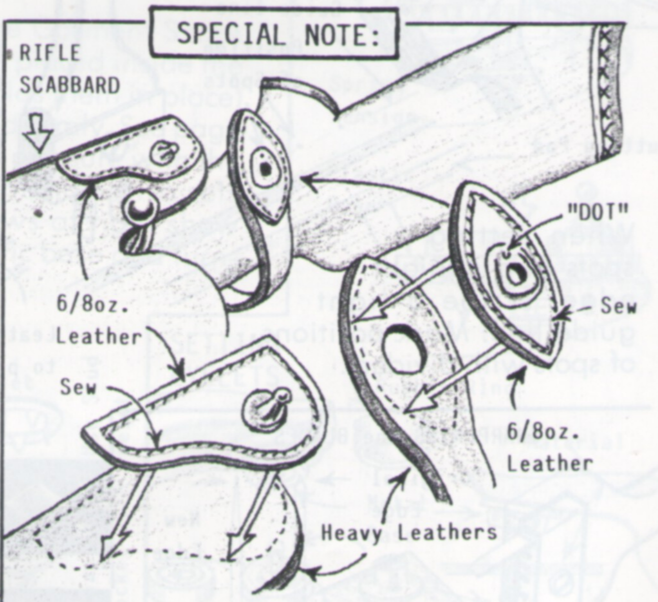
(1) Locate the position of the fastener parts by stabbing through the project with an awl. (2) Center the eyelet backplate over the hole in the flap, draw inside with a pencil. (3) Punch the hole with a #10 oval punch, or double-punch with a #10 drive, or hand punch to cut the oval. (4) Center the eyelet over the hole and press prongs to imprint. (5) Punch slits for eyelet prongs with a thonging chisel.


Flesh
side
6
Backplate
Prongs
7
Clinch
Prongs
"DOT"
Metal Block
8

(6) Insert eyelet prongs through slits. (7) Fit backplate over prongs. (8) Place eyelet on the edge of a metal riveting block and clinch the prongs inward. Be sure the "dot" is off the metal.


Grain
side
9
5/32"
Thonging
Chisel
10
Awl
Hole
Backplate
11
METAL
BLOCK

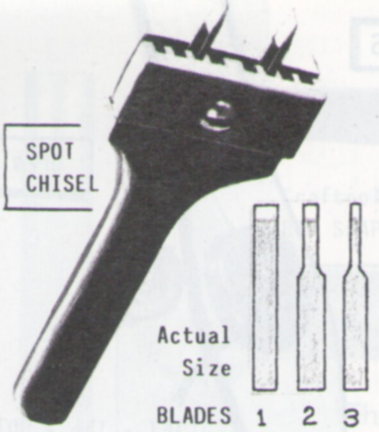
(9) Center the post over the awl hole; mark with prongs. (10) Punch slits for post prongs. (11) Push prongs through slits, fit backplate over prongs and clinch as above. Edge of the post fits on metal, as shown.

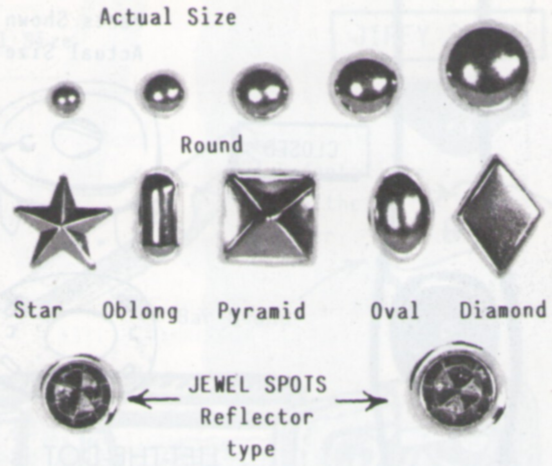

SPECIAL NOTE:
RIFLE
SCABBARD
"DOT"
Sew
6/8oz.
Leather
Sew
6/8oz.
Leather
Heavy Leathers

When making rugged cases of heavy leather, the fastener prongs may not be long enough. In this case, mount the fasteners to lighter leather, then sew them to the case as suggested above. Skive heavily around the eyelet hole of the heavy leather, on the flesh side.

DECORATIVE SPOTS

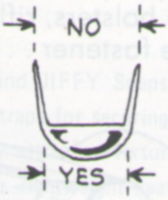
DECORATIVE SPOTS are made in over a dozen shapes. They range in sizes from 1/8" to 3/4" (and larger). Finishes are usually nickel or brass. With the large selection of shapes and sizes, many decorative designs are possible using combinations of different styles.


SPOT CHISEL
Actual Size
BLADES 1 2 3


Actual Size
Round
Star
Oblong
Pyramid
Oval
Diamond
JEWEL SPOTS
Reflector type

A FEW EXAMPLES OF DECORATIVE SPOTS

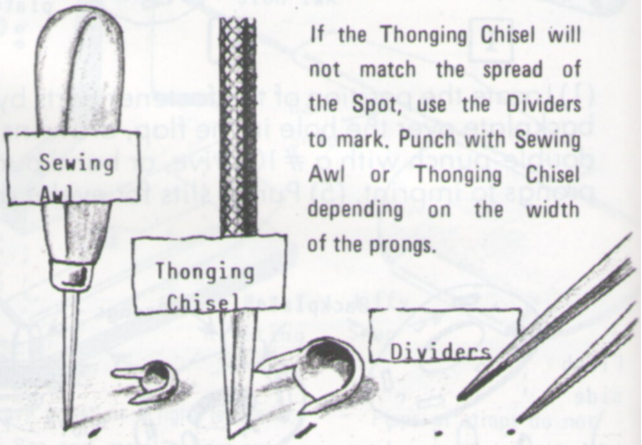
The SPOT CHISEL has two blades. They adjust from 1/8" to 1", in 1/8" graduations. By placing the blades at each side of the center rib, the blades' spread is 3/16" wide. NOTE: The production blades usually are very blunt at the cutting edge. These should be resharpened to thinner edges (instructions below). In addition, the original blades (1), are 1/8" wide. This is fine for the larger spots. For smaller spots, get extra blades and grind them down to 3/32" (2) and 1/16" (3) shown in the illustrations above. If the chisels will not correctly match the spread of the prongs of the spot, use the "alternate" methods for punching the slits shown at right of the page.



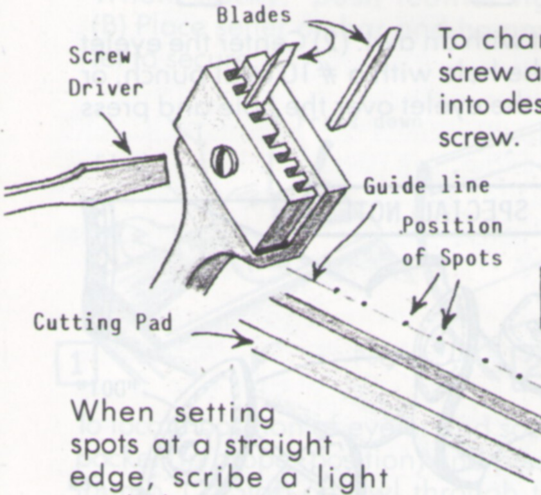
SPOTS usually come with the prongs slightly spread at the points. Make the slits to the measurement (yes) at the base of the prongs.

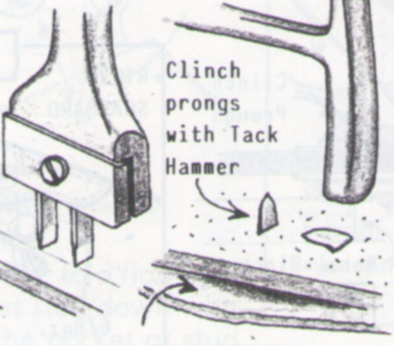
"ALTERNATE" METHODS

If the Thonging Chisel will not match the spread of the Spot, use the Dividers to mark. Punch with Sewing Awl or Thonging Chisel depending on the width of the prongs.


Sewing Awl
Thonging Chisel
Dividers

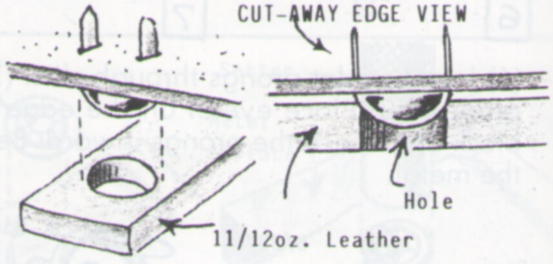
To change blades, loosen screw a bit. Insert the blades into desired slots and tighten screw.


Blades
Screw Driver
Guide line
Position of Spots
Cutting Pad

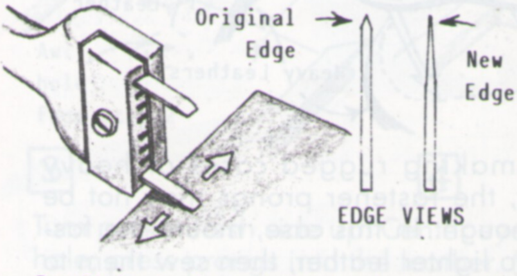

Clinch prongs with Tack Hammer

Leather Padding to protect Spots

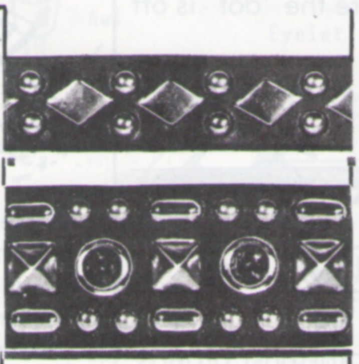
When setting spots at a straight edge, scribe a light guide line. Mark positions of spots with dividers.


CUT-AWAY EDGE VIEW
Hole
11/12oz. Leather

SHARPENING the BLADES


Original Edge
New Edge
EDGE VIEWS

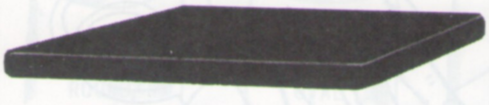
Put Blades in the end slots to sharpen on the edge of the stone. Reverse blades to sharpen the other sides. Strop on the Rouge Card; page 23.



Examples of Decorative Hat Band and Belt designs. Dye the leather to enhance the Spots.

TIP: When setting larger spots, especially the jewel reflector type, you can prevent damage to the spot by punching a hole, slightly smaller than the diameter of the spot, in heavy leather (above). Put the spot in this hole to clinch the prongs. The leather must be thicker than the dome height of the spot. Punch comparable openings for oval, pyramid and other shapes.

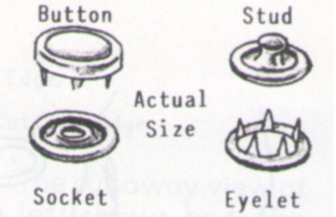
GARMENT SNAP SETTER



RUBBER ANVIL - 3/16"x1-3/4"x2-7/8"

GARMENT SNAPS

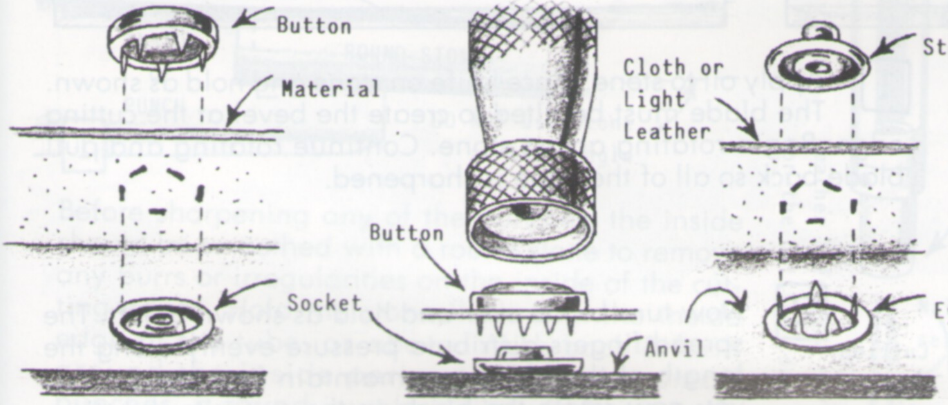
The Garment Snaps are designed for all types of clothing, sportswear, etc., for use on cloth or lightweight leathers. The prongs of the eyelet spread inside the rim of the stud to lock it in place. The prongs of the button lock inside the socket. There are several styles of buttons. The pearl buttons are available in a variety of different colors.

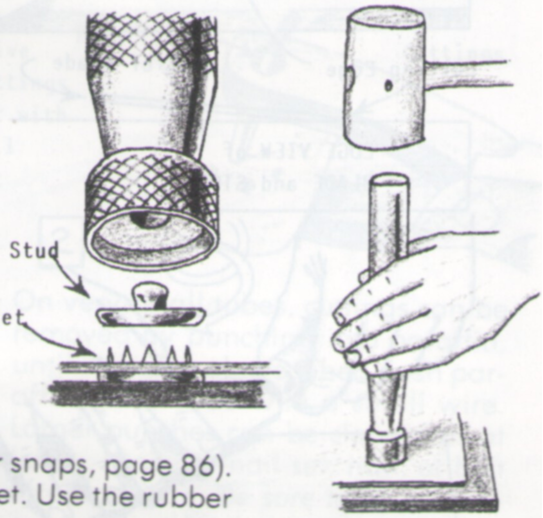

Button
Stud
Actual
Size
Socket
Eyelet

Rim
Specials
Pear

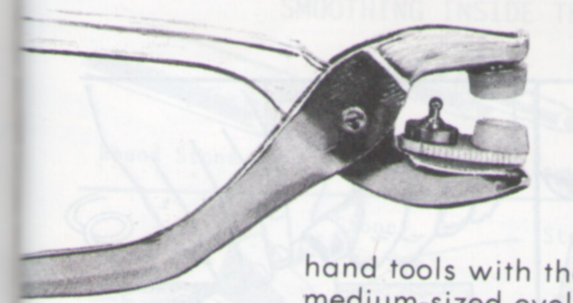
DECORATIVE BUTTONS

The Snap Setter sets all of the snap parts together. The hole fits over the stud.


Button
Material
Button
Socket
Anvil
Cloth or
Light
Leather
Stud
Eyelet

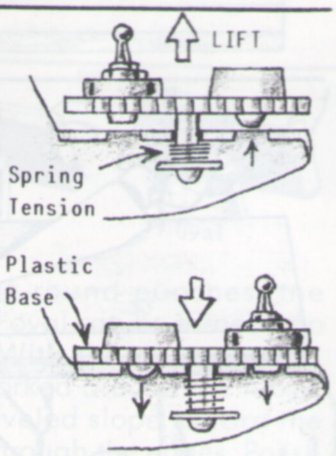


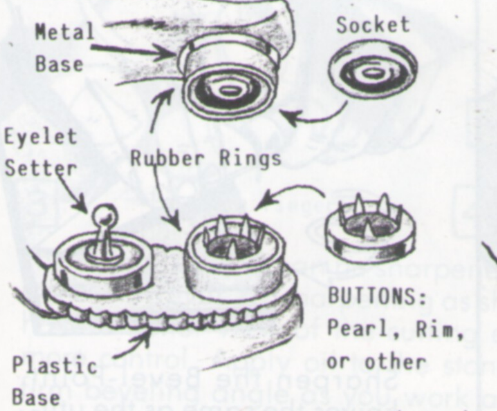
Locate positions of snaps and punch slits for the pronged parts (see bar snaps, page 86). Join snap parts as shown above. Set them firmly with a rawhide mallet. Use the rubber anvil underneath; on a firm surface.

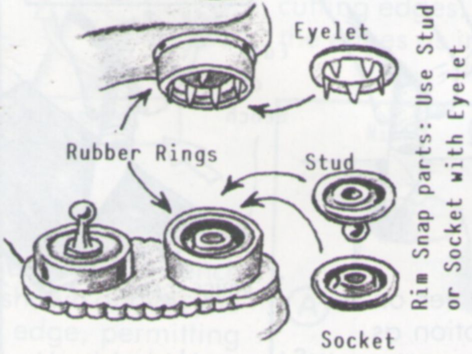


PLIER GARMENT SNAP SETTER

The Pliers set all of the Garment Snaps by hand. The parts are placed inside the rubber rings (which holds them in place) and the pliers squeezed firmly. See page 46 on how to get extra pressure with the hand tools with the aid of the bench. This tool also sets medium-sized eyelets. The cut-away views at right show how to change the units by lifting the plastic base and turning to the other position.

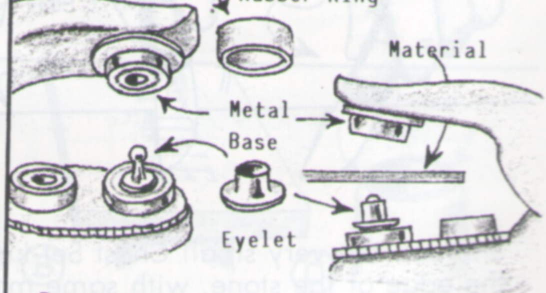

LIFT
Spring
Tension
Plastic
Base


UPPER JAW
Metal
Base
Socket
Eyelet
Setter
Rubber Rings
BUTTONS:
Pearl, Rim,
or other
Plastic
Base
LOWER JAW


Eyelet
Rubber Rings
Stud
Socket
Rim Snap parts: Use Stud
or Socket with Eyelet

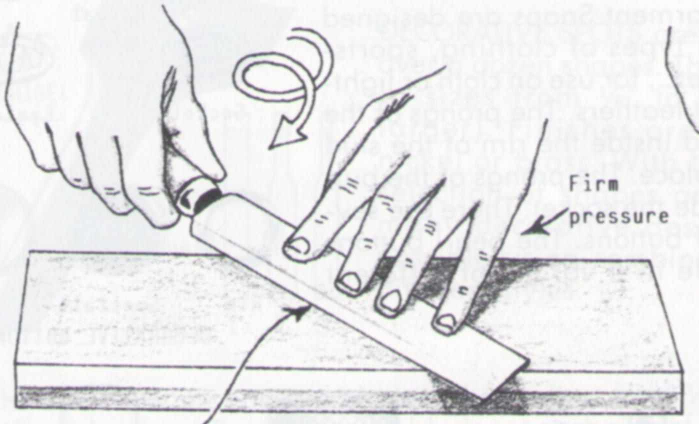
Join parts by placing inside the rubber rings as above. Hold pliers in hand and place material (cloth or light leather) between jaws in proper location. Simply squeeze the jaws together to set the snaps.

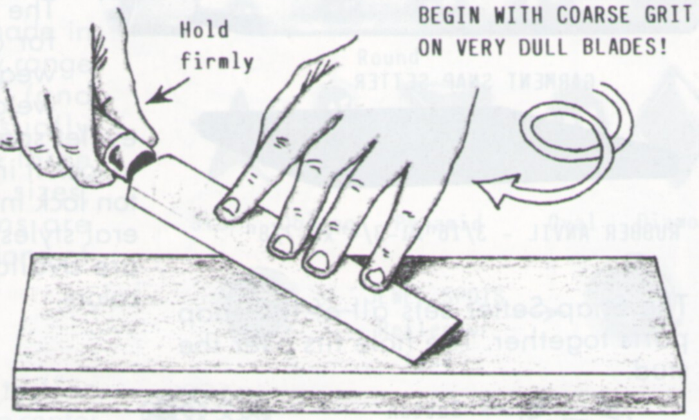
SETTING EYELETS

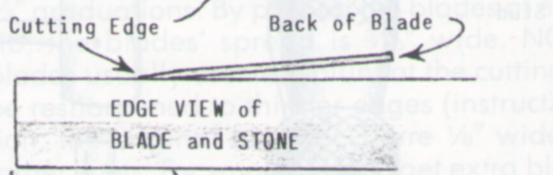

Rubber Ring
Material
Metal
Base
Eyelet

Remove rubber rings, turn base to eyelet setter. Place eyelet on setters. Tool will set eyelet in cloth; light leather; simultaneously punching the hole.

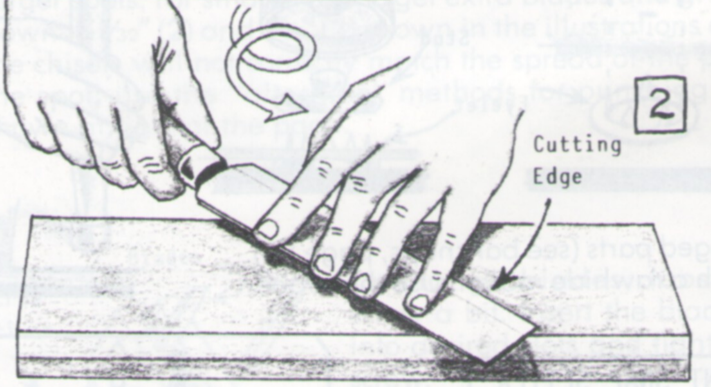
SHARPENING KNIVES


Firm pressure

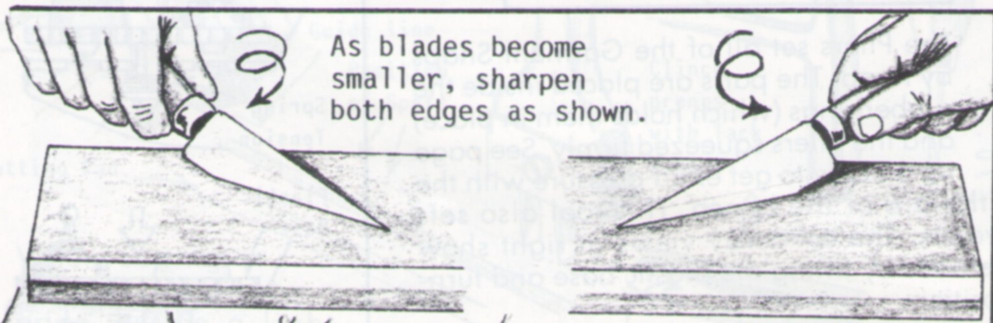

Hold firmly
BEGIN WITH COARSE GRIT ON VERY DULL BLADES!


Cutting Edge
Back of Blade
EDGE VIEW of BLADE and STONE

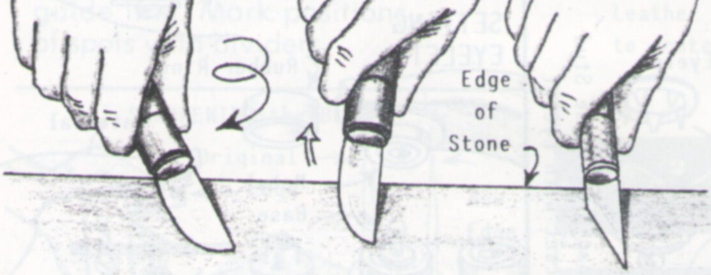
1 Apply oil to stone. Place knife on stone and hold as shown. The blade must be tilted to create the bevel at the cutting edge. Begin rotating across stone. Continue rotating and pull blade back so all of the edge is sharpened.


Cutting Edge

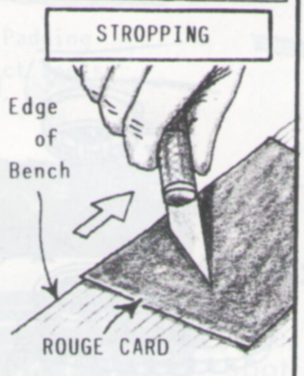
2 Now turn blade over and hold as shown at left. The spread fingers distribute pressure evenly along the length of the blade . . . maintain firm pressure as you now rotate the blade in the opposite direction. Follow steps above. Keep the back edge of the blade raised to maintain the bevel at the cutting edge. Strop all blades as shown on page 18.



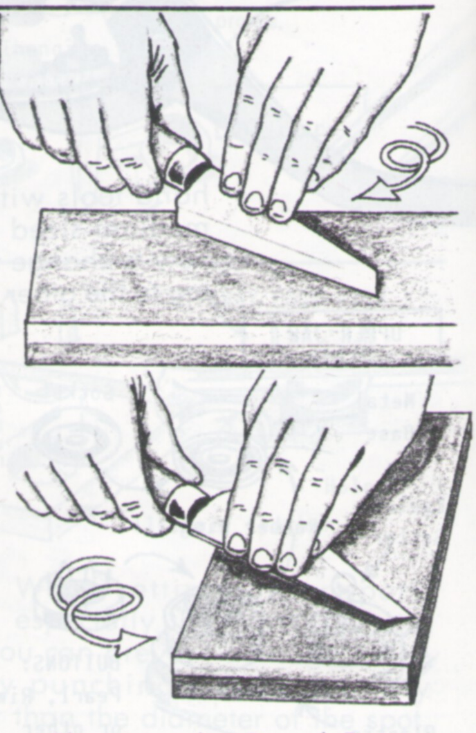
As blades become smaller, sharpen both edges as shown.


Edge of Stone

Sharpen the very small Chest Set knives on the edge of the stone, with same motion as other blades. Turn over to sharpen opposite edge. The curved blades must be turned (as with head knife) to maintain the bevel around the contour of the blade. Use caution.

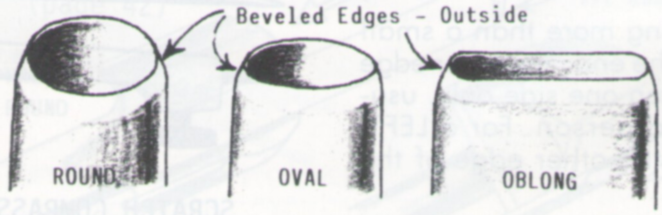

STROPPING
Edge of Bench
ROUGE CARD

Strop the small blades by placing the rouge card on the edge of your bench. Pull away from the cutting edge.

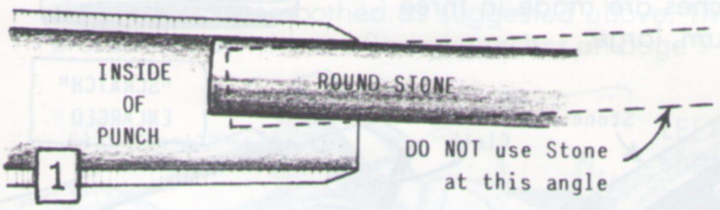


Sharpen the Bevel-Point knives the same as the utility knife above. Maintain the angle of the beveled edge.

SHARPENING PUNCHES...ROUND - OVAL - OBLONG

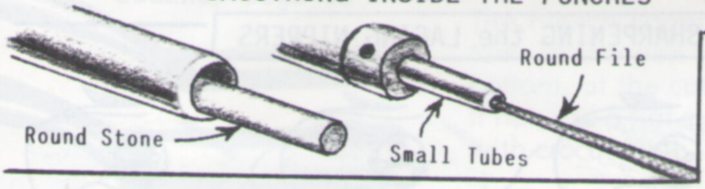

Beveled Edges - Outside
ROUND
OVAL
OBLONG

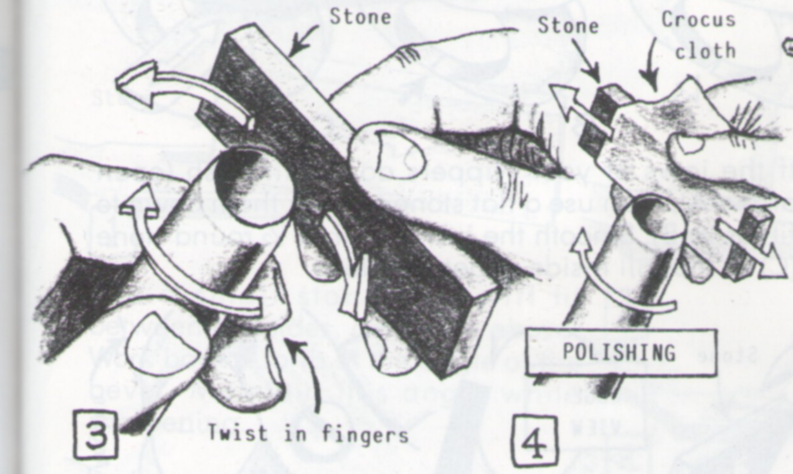
All tube-type punches have the cutting edges beveled on the outside. All sharpening should be done on these edges.


INSIDE OF PUNCH
ROUND STONE
DO NOT use Stone at this angle
1

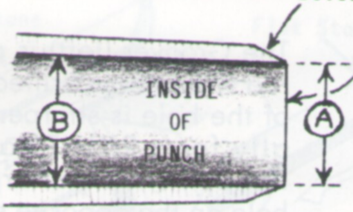
Before sharpening any of the punches, the inside should be smoothed with a round stone to remove any burrs or irregularities on the inside of the cutting edges. Hold the stone flush with the inside edge of the tube, as above. Work back & forth around the inside perimeter. On very small punches, a round jeweler's file will have to be used. Remove any cuttings first, as shown at right.

SMOOTHING INSIDE THE PUNCHES


Round Stone
Round File
Small Tubes


Stone
Twist in fingers
3
Stone
Crocus cloth
POLISHING
4

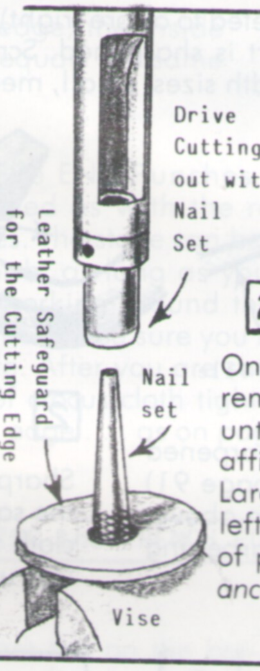
The round punches can be sharpened on a flat bench stone. However, by sharpening as shown above, you have a better view of the cutting edge, permitting more control. Apply oil to the stone and hold at a firm beveling angle as you work around the edge. Wipe often to view the progress. After sharpening, wrap a piece of crocus cloth around the stone and polish the edge as suggested above (4).

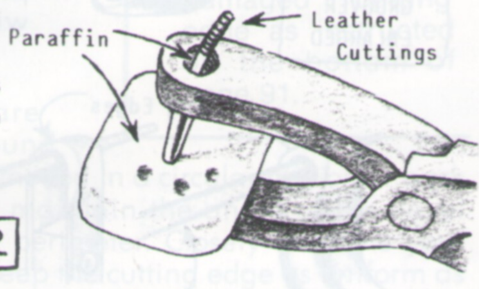

Beveled Edge
Cutting Edge
INSIDE OF PUNCH
B
A

CROSS-SECTION VIEW of PUNCHES

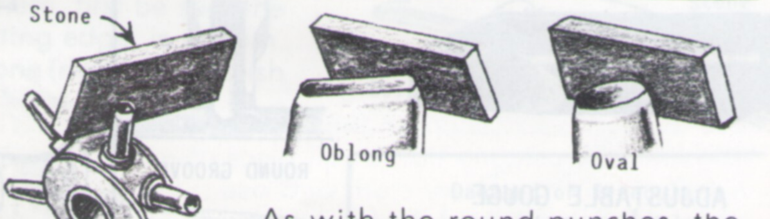
The cut-away view at left shows how the inside of the punches (B) tapers away from cutting edge (A) to free the cuttings.

REMOVING LEATHER CUTTINGS

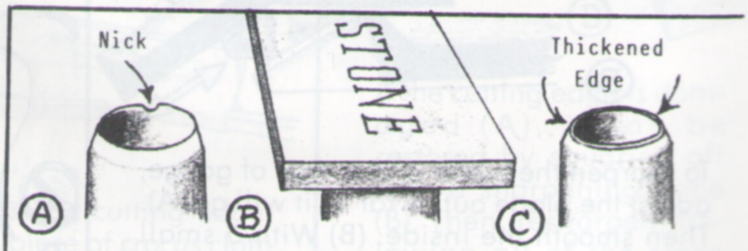

Drive Cuttings out with Nail Set
Leather Safeguard for the Cutting Edge
Nail set
Vise
2


Paraffin
Leather Cuttings

On very small tubes, cuttings can be removed by punching into paraffin, until it shows; above. Then push paraffin out of tube with a small wire. Larger punches can be cleared as at left . . . using a nail set, nail, or bolt of proper size. *Be sure to have clearance within the tube!*

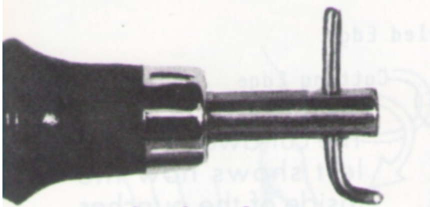

Stone
Oblong
Oval

As with the round punches, the oblong and oval can be turned into the stone. With the rotary punch, the stone will have to be worked around the tubes. Always maintain a firm beveled slope toward the cutting edges. DO NOT cut through the edges. Polish the edges as in step 4.


Nick
STONE
Thickened Edge
A
B
C

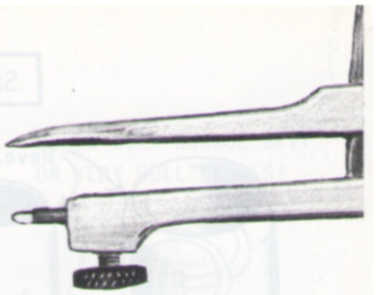
When the cutting edge has been damaged (A) remove with a flat stone (B) by leveling the entire edge (C). You will now have to go through steps 1 to 4 to resharpen. Begin with a coarse grit stone, as you will have to lengthen the bevel to its former depth and angle.

SHARPENING GROOVERS and "SCRATCHES"



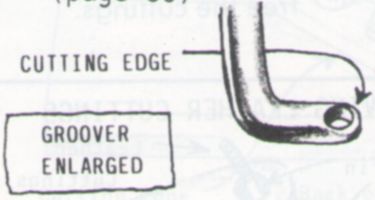
Craftool
STITCHING GROOVER
(page 36)

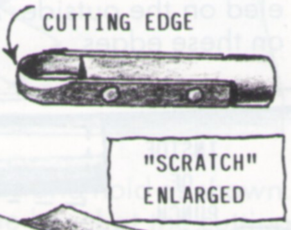
The Groover (left) is nothing more than a small rod with a hole drilled in the end. The outer edge of the hole is sharpened, on one side only, usually for a RIGHT-handed person. For a LEFT-hander, simply sharpen the other edge of the hole on the opposite side.

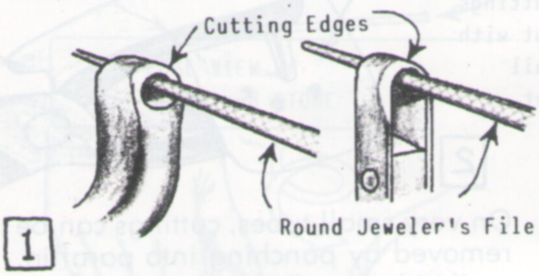


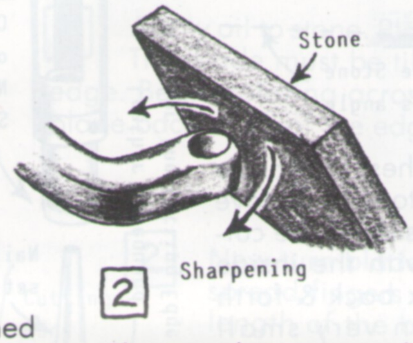
SCRATCH COMPASS
(page 31)

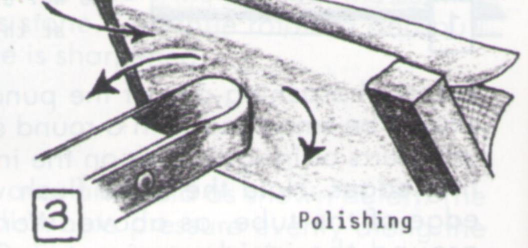
The "Scratch" is made of a thin piece of metal, riveted to a core (right). One edge of the rounded part is sharpened. Scratches are made in three width sizes: small, medium, large.


CUTTING EDGE
GROOVER ENLARGED


CUTTING EDGE
"SCRATCH" ENLARGED

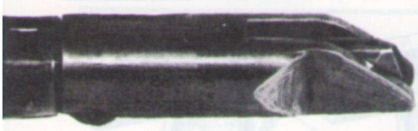

Cutting Edges
Round Jeweler's File
1


Stone
Sharpening
2

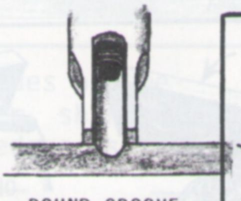

Crocus Cloth
Polishing
3

The Groovers and Scratches are sharpened alike. Begin by smoothing (see page 91) inside the cutting edges, as shown above. Magnifying glasses will aid in sharpening these small edges.

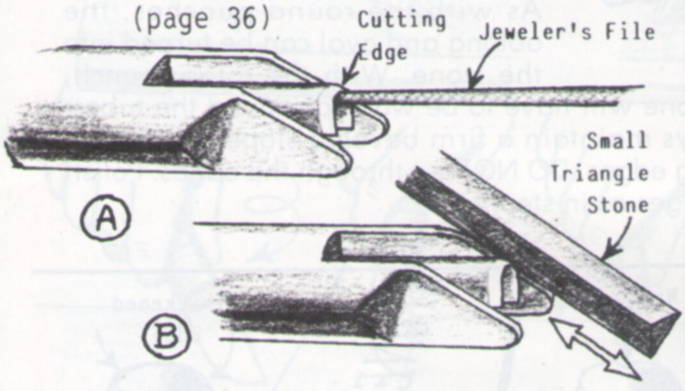
Sharpen the cutting edges with a small flat stone, following the same procedure on page 91. Wrap a piece of fine crocus cloth tightly over the stone and polish the cutting edges as instructed in step 4, on page 91.



ADJUSTABLE GOUGE
(page 36)

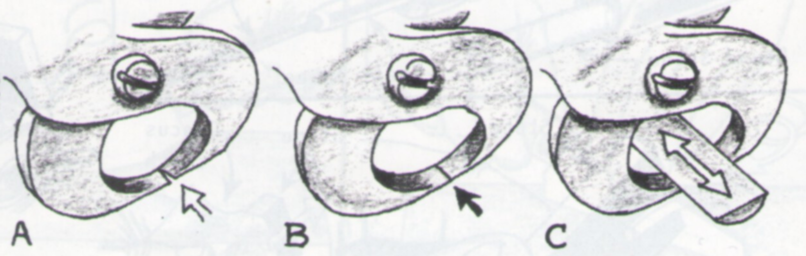


ROUND GROOVE

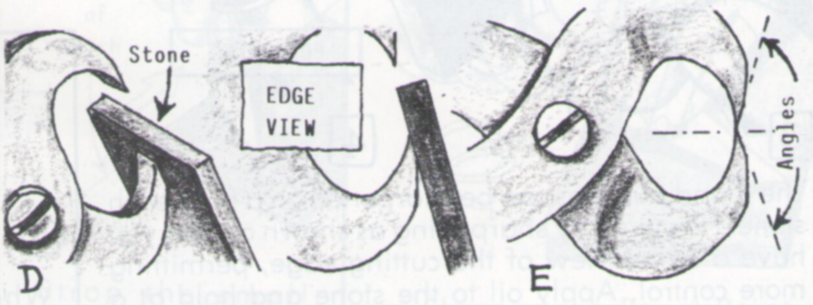

Cutting Edge
Jeweler's File
A
Small Triangle Stone
B

To sharpen the blade of this type of gouge, adjust the blade out as far as it will go (A). Then smooth the inside. (B) With a small stone, work all around the cutting edge, as with the tools above. Wrap crocus cloth tightly around the stone to polish around the cutting edge.

SHARPENING the LACING NIPPERS



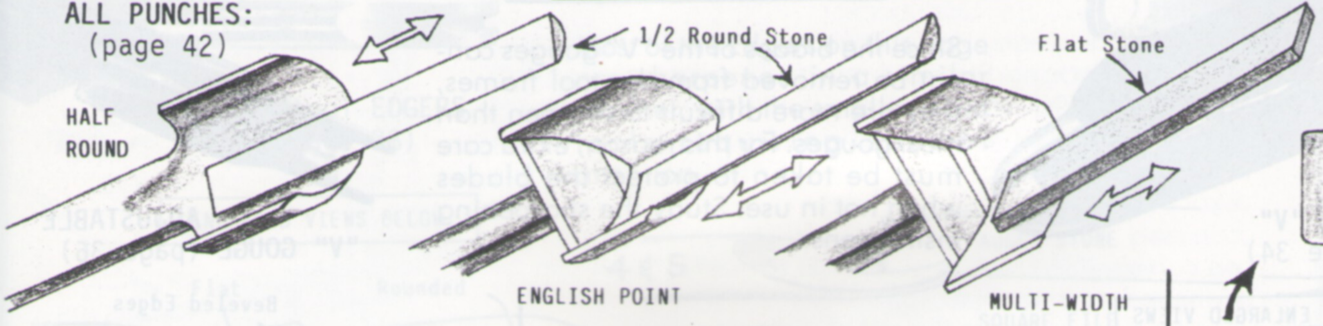
If the jaws of your Nippers do not fit flush (open arrow-A), then use a flat stone to work them down to fit (as in-B). Smooth the inside with a ½ round stone (C) so that all inside edges are flush.

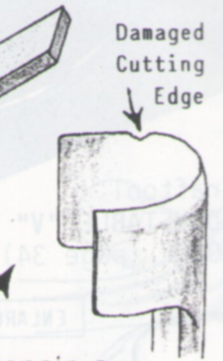

Stone
EDGE VIEW
D
E
Angles

Use a flat stone to sharpen the outside of the top and bottom cutting edges. Be careful not to destroy the edges acquired in step B. The correct sharpening angles are shown in step E. Polish edges with crocus cloth wrapped over the stone.

SHARPENING STRAP END PUNCHES

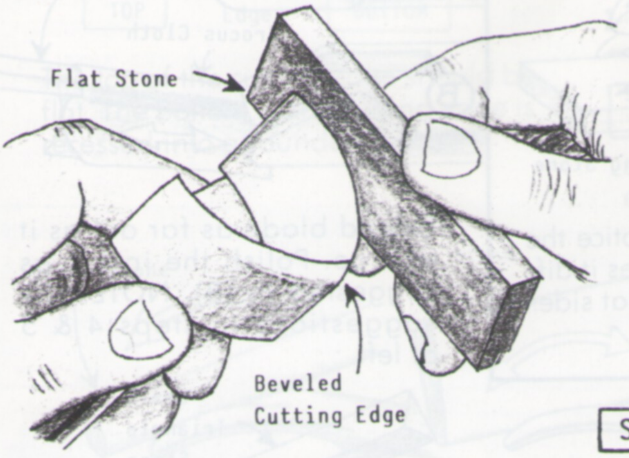
ALL PUNCHES: (page 42)


HALF ROUND
1/2 Round Stone
ENGLISH POINT
Flat Stone
MULTI-WIDTH


Damaged Cutting Edge

As with most tools with a single beveled cutting edge, the inside should first be smoothed as suggested above. This equals the same procedures as with the Round punches on page 91.

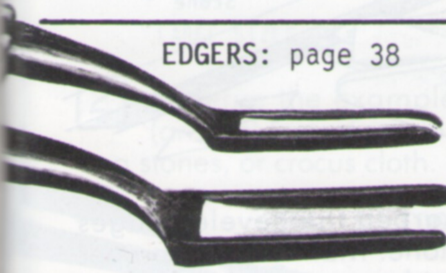
Repair a damaged cutting edge as instructed on the bottom of page 91.


Flat Stone
Beveled Cutting Edge

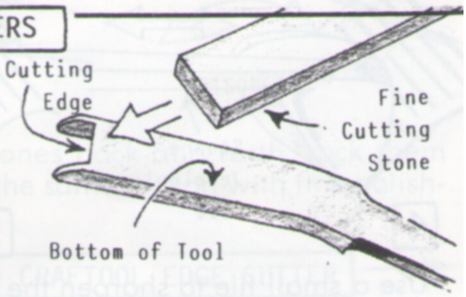
LEFT: The END Punches are sharpened as with the round punches. The stone can be moved in a circular motion or back and forth, as long as you maintain the angle of the bevel while working around the perimeter. Closely examine your work often to be sure you keep the cutting edge as uniform as possible. After you are satisfied with the sharpening, wrap a piece of crocus cloth tightly around the stone and polish the cutting edge . . . as on page 91.

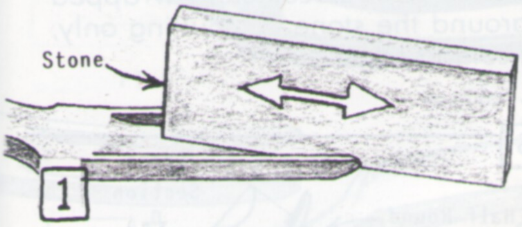
SHARPENING the FRENCH EDGERS

EDGERS: page 38



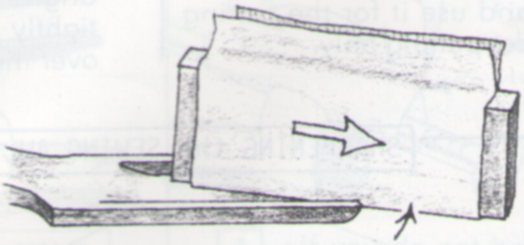
The French Edgers are flat on the bottom. To sharpen them, first be sure the bottom, at the cutting edge, is smooth. If not, use a flat stone (right) then polish with crocus cloth.


Cutting Edge
Fine Cutting Stone
Bottom of Tool

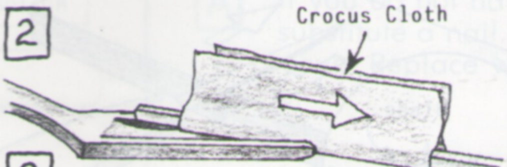


1

Use a small stone that will fit between the sides, as shown above. Work back & forth at the angle of the bevel. Maintain this angle while sharpening.

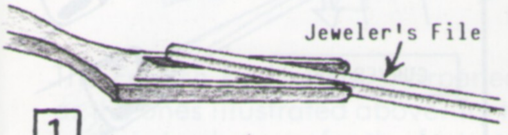


2


Crocus Cloth

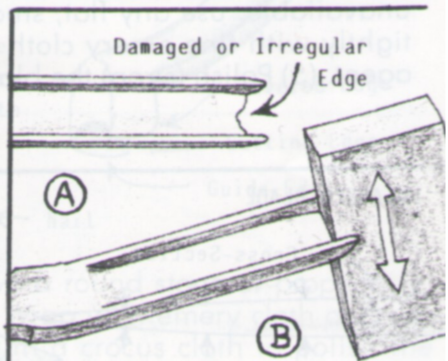
2

To polish (strop) the cutting edge, tightly wrap a piece of crocus cloth over the sharpening tools. Hold at the beveled angle and PULL across the cutting edge as illustrated.


Jeweler's File

1

On small tools, where a stone will not fit, use a square jeweler's file.

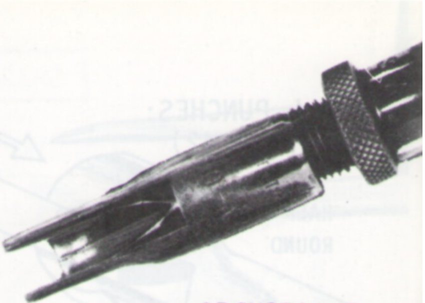

Damaged or Irregular Edge
A
B

If the cutting edge is damaged (A), it can be restored by squaring off with a sharpening stone (B). Then, resharpen, following all of the steps at left.

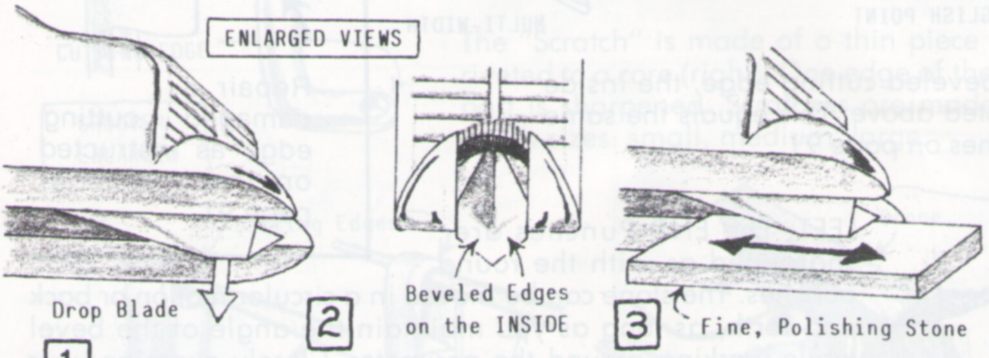
Craftool
ADJUSTABLE "V" GOUGE (page 34)

SHARPENING "V" GOUGES

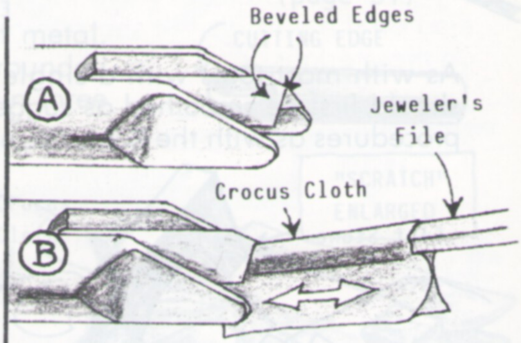
Since the blades of the "V" gouges cannot be removed from the tool frames, they are more difficult to sharpen than most gouges. For this reason, extra care must be taken to protect the blades when not in use. Study the sharpening instructions.



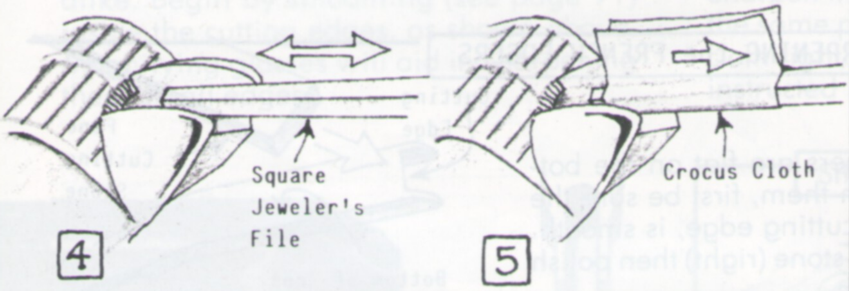
ADJUSTABLE "V" GOUGE (page 36)


ENLARGED VIEWS
Drop Blade
2
Beveled Edges on the INSIDE
3
Fine, Polishing Stone
1

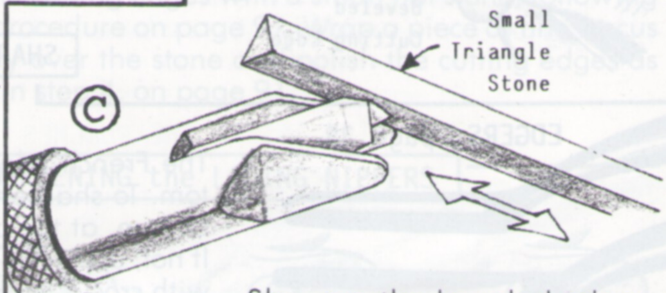
(1) Drop the blade as far down as it will go. (2) You will notice the cutting edge of this tool is beveled on the *inside* . . . this makes it difficult to sharpen. (3) Begin by smoothing and polishing the flat sides of the bottom of the blade.


Beveled Edges
A
Jeweler's File
Crocus Cloth
B

Extend blade as far out as it will go. Polish the inside as suggested in (B). NOTE: see suggestions in steps 4 & 5 at left.

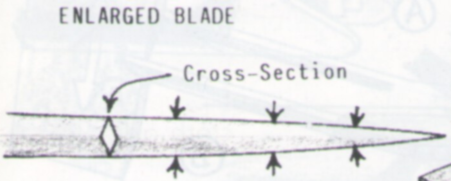

Square Jeweler's File
4
Crocus Cloth
5

Use a small file to sharpen the beveled edge. If a file is unavailable, use any flat, small piece of metal; wrap it tightly with fine emery cloth and use it for the cutting agent. (5) Polish (strop) the blade, pulling only.

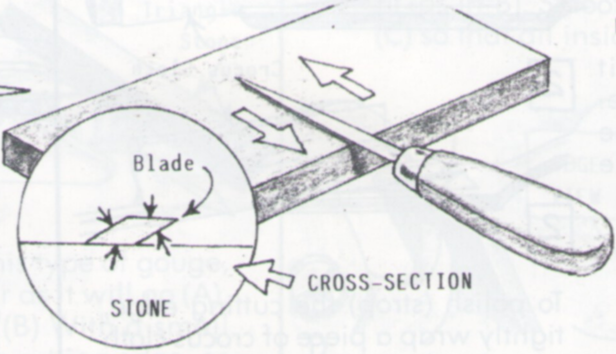

Small Triangle Stone
C

Sharpen the beveled edges with a small stone. Maintain the proper angle. Polish with crocus cloth wrapped tightly around the stone . . . pulling only, over the cutting edge.

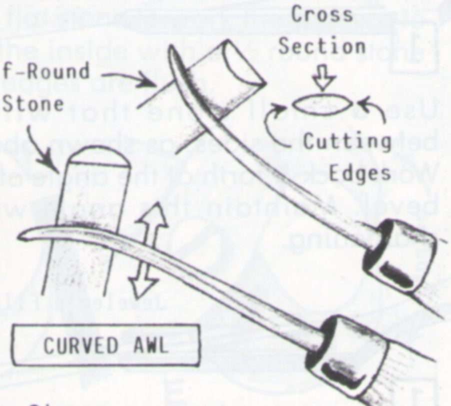
SHARPENING the SEWING AWLS


ENLARGED BLADE
Cross-Section

The Saddler's/Harness Awls have a diamond shape which consists of four sides. Each of these sides must be worked on the stone to make the broadest edges (arrows above) as sharp as possible.

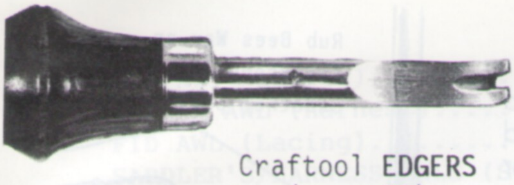

Blade
CROSS-SECTION
STONE

Put oil on stone. Work the blade vigorously back & forth with pressure on the blade. Keep each side flat on the stone, working to the point. Strop each side of the blade on rouge card; page 23.


Half-Round Stone
Cross Section
Cutting Edges
CURVED AWL

Sharpen with small stone, working over the curved edges to the point. Strop by tightly folding a crocus cloth over stone.

SHARPENING EDGERS

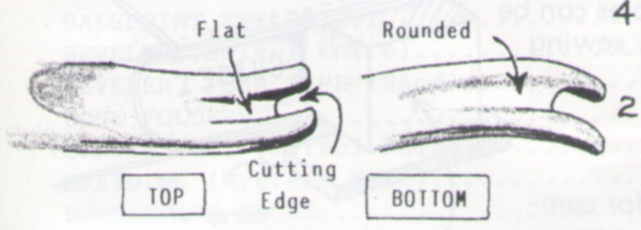


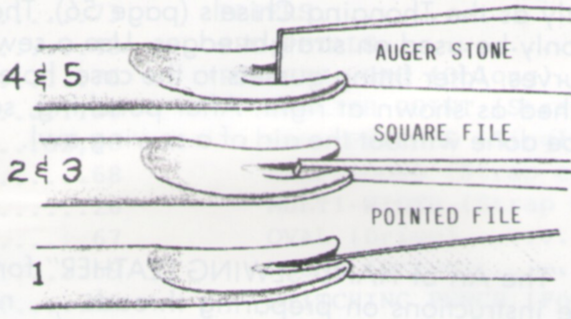
Craftool EDGERS
(page 28)

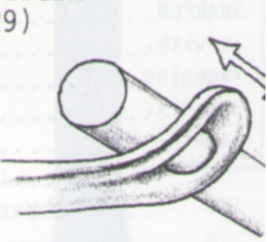
Most of the Edgers on this page are sharpened in a similar manner, with the smaller sized tools requiring special attention.

Bisonette EDGER
(page 29)

ENLARGED VIEWS BELOW


Flat
Rounded
2 & 3
TOP
Cutting Edge
BOTTOM

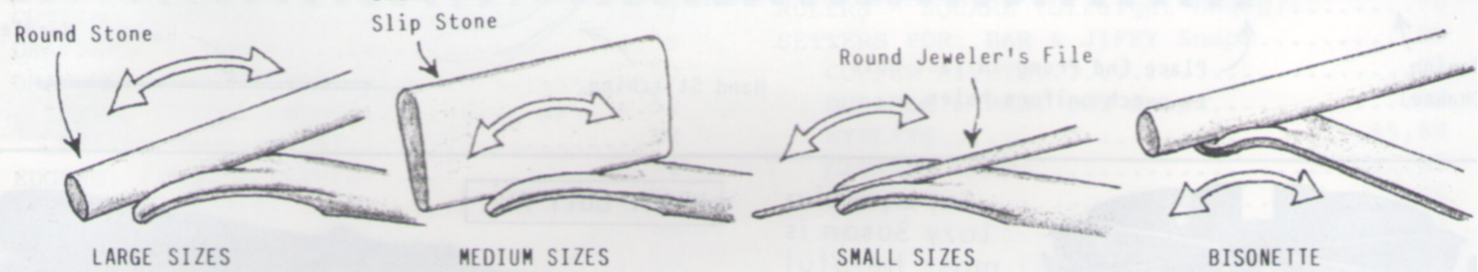

4 & 5
AUGER STONE
SQUARE FILE
POINTED FILE
1



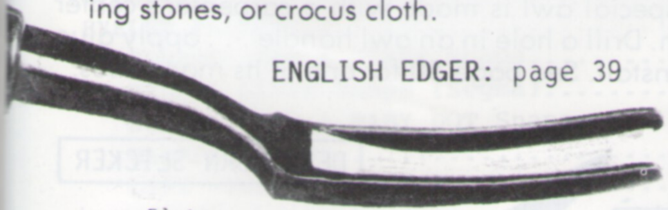
Smooth the top of Bissonette with a round stone.

The top of the cutting edge should be flat. The bottom of the cutting edge is recessed into a rounded form.

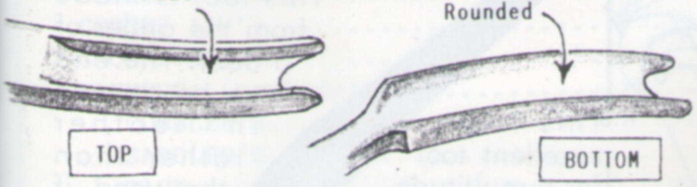
1 Before sharpening, be sure the top of the cutting edge has no burrs or rough spots. Smooth the very edge with tools shown above. Smaller sizes require smaller tools; perhaps the ends of small jeweler's files.

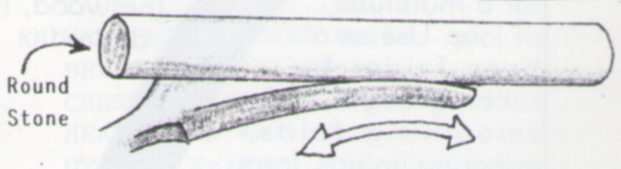

Round Stone
Small Slip Stone
Round Jeweler's File
LARGE SIZES
MEDIUM SIZES
SMALL SIZES
BISONETTE

2 Observe the examples above for sharpening. As you work the stones back and forth, rock them (arrows) to conform to the curve of the tools. Polish (strop) them with the same motion with fine polishing stones, or crocus cloth.



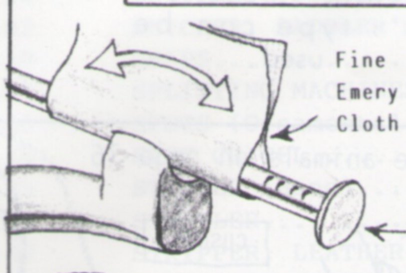
ENGLISH EDGER: page 39

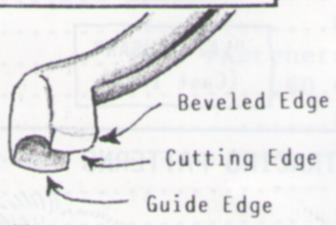

Flat
Rounded
TOP
BOTTOM


Round Stone

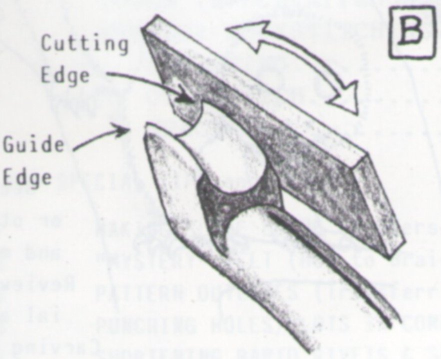
The English Edgers are sharpened exactly as the ones illustrated above. Try to use the proper sized stones for the fastest and best results. Observe all previous instructions for polishing and stropping the cutting edges.

SHARPENING the CRAFTOOL EDGE CUTTER


Fine Emery Cloth
Nail

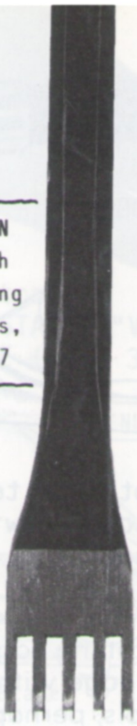

Beveled Edge
Cutting Edge
Guide Edge

A If you do not have a round stone of proper size, substitute a nail. Wrap with emery cloth and rub in groove. Replace with a crocus cloth to polish the inside.

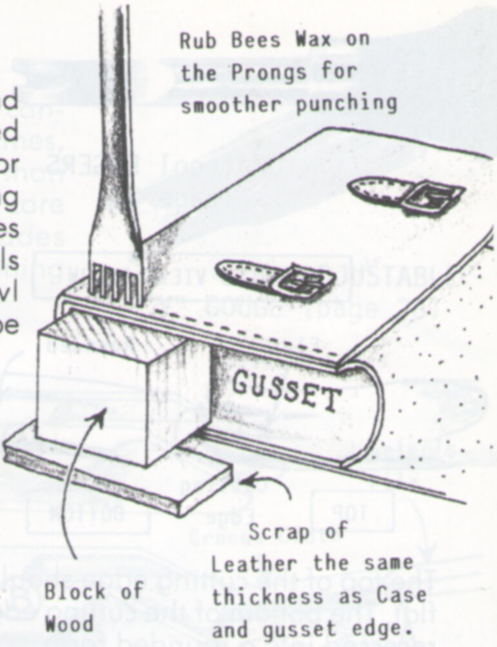

Cutting Edge
Guide Edge

B Now work a flat stone around the bevel of the cutting edge, to sharpen. Polish with crocus cloth wrapped around the stone.

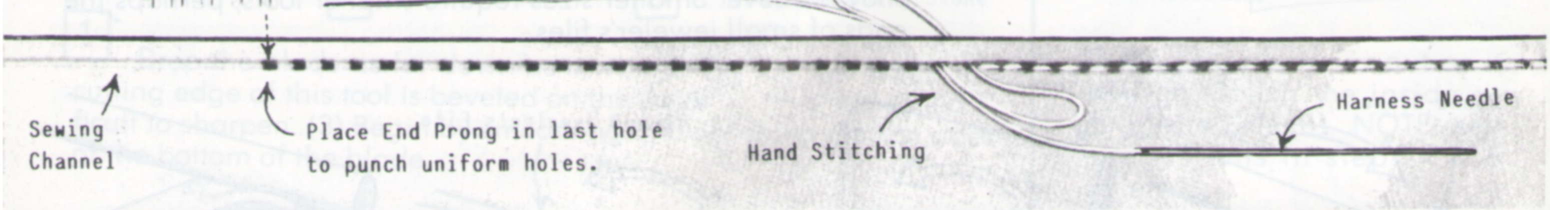
STITCHING PUNCH


SHARPEN as with Thonging Chisels, page 57

Through the years, there have been several types and sizes of Stitching Punches made. They are also called "pricking irons." Their purpose is to pre-punch holes for hand sewing leather. The project should have a sewing channel gouged for the stitches. Use Stitching Punches exactly as the Thonging Chisels (page 56). These tools can only be used on straight edges. Use a sewing awl on curves. After fitting gussets to the case, holes can be punched as shown at right. After punching, sewing can be done without the aid of a sewing awl.


Rub Bees Wax on the Prongs for smoother punching
GUSSET
Block of Wood
Scrap of Leather the same thickness as Case and gusset edge.

See "The Art of HAND SEWING LEATHER" for complete instructions on preparing threads .... needles . . . all all phases of hand sewing.


Sewing Channel
Place End Prong in last hole to punch uniform holes.
Hand Stitching
Harness Needle

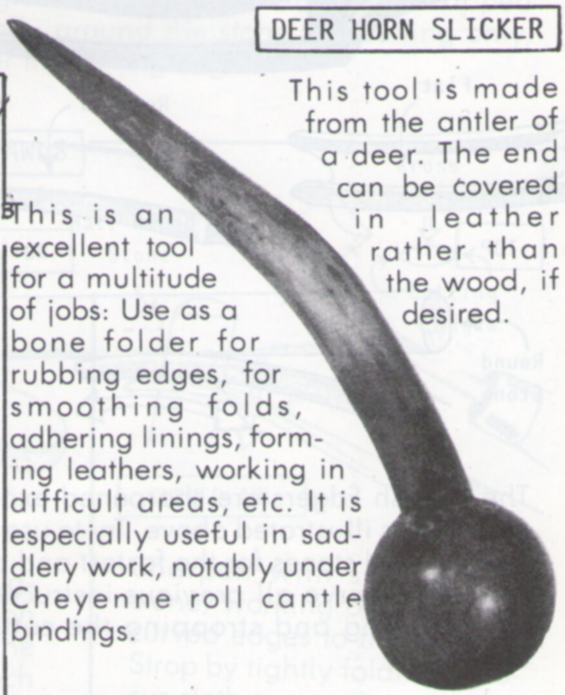
"LAZY SUSAN" (Cast Iron)

Any style of a Lazy Susan is most helpful around the shop for quick access to tacks, nails, screws, and other small items. A regular household type can be used.

HEAVY DUTY AWL

This special awl is made with a carpenter's center punch. Drill a hole in an awl handle . . . apply glue and install. See page 50 for one of its many uses.

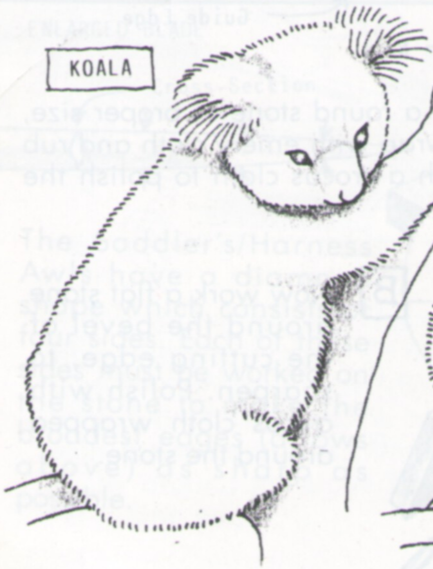
DEER HORN SLICKER



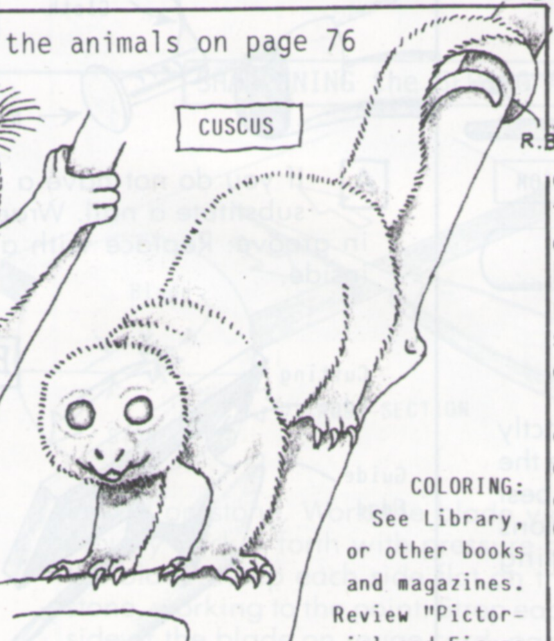
This tool is made from the antler of a deer. The end can be covered in leather rather than the wood, if desired.

This is an excellent tool for a multitude of jobs: Use as a bone folder for rubbing edges, for smoothing folds, adhering linings, forming leathers, working in difficult areas, etc. It is especially useful in saddlery work, notably under Cheyenne roll cantle bindings.

TRACING PATTERNS for the animals on page 76



KOALA



CUSCUS

COLORING: See Library, or other books and magazines. Review "Pictorial and Figure Carving Finesse".

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